EDUCATIONAL SCREEN AND

AUDIO JAL

GUIDE March, 1959, Vol. 38, No. 3

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"The Pioneer Burro," Pat Dowling Pictures

AV IN EVERY CLASSROOM— *page 126*

AV Makes Math Come Alive - page 130

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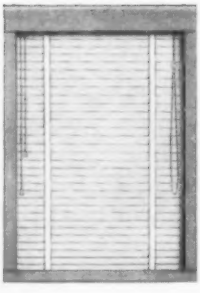

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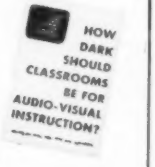

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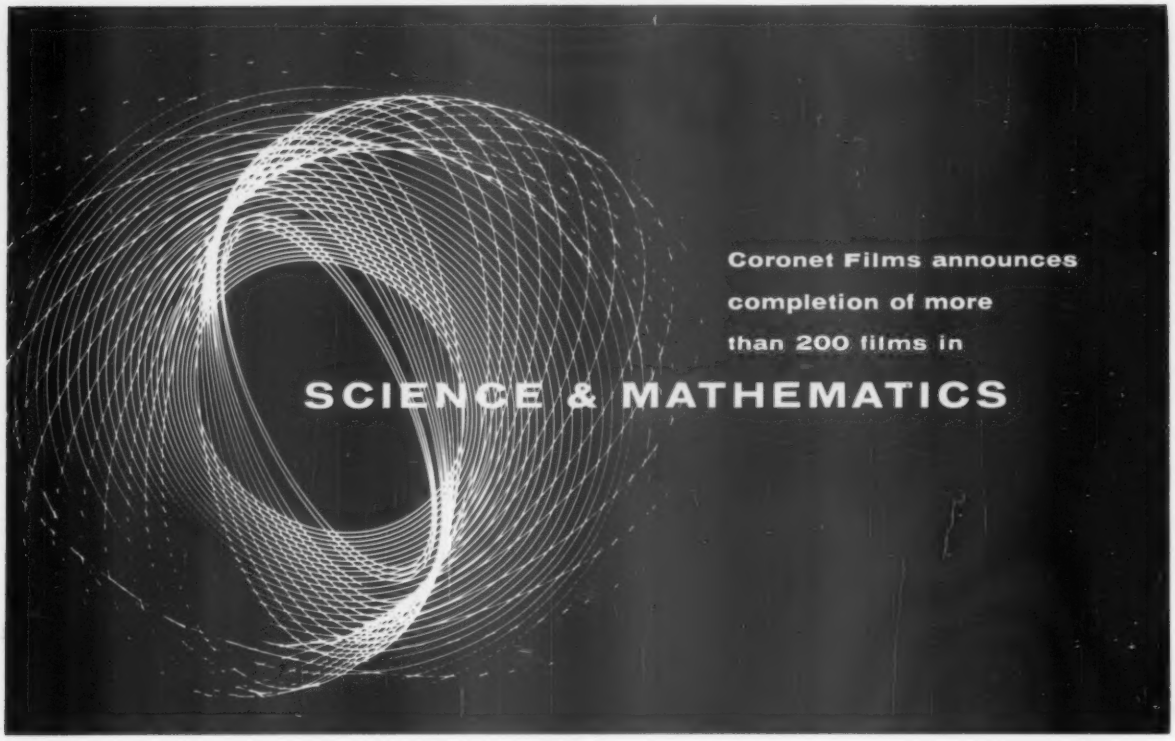

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EDUCATIONAL SCREEN AND

AUDIOVISUAL

GUIDE

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Founded in 1922 by Nelson L. Greene

BUSINESS & EDITORIAL ADDRESS: EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE, 2000 Lincoln Park West Bldg., Chicago 14, Illinois. Contents indexed in the Wilson Educational Index. For microfilm volumes, write University Microfilms, Ann Arbor, Michigan.
SUBSCRIPTION PRICE (U. S. currency or equivalent): Domestic—$4 one year, $6.50 two years, $8 three years. Canadian and Pan-American—50 cents extra per year. Other foreign—$1 extra per year. Single copy—45 cents. Special August Blue Book issue—$1.00.
CHANGE OF ADDRESS should be sent immediately to insure uninterrupted delivery of your magazine. Allow five weeks for change to become effective.
EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE is published monthly by Educational Screen, Inc. Publication office, Barrington, Illinois; Business and Editorial Office, 2000 Lincoln Park West Bldg., Chicago 14, Illinois. Printed in the U.S.A. Re-entered as second-class matter October, 1953 at the post office at Barrington, Illinois, under the Act of March 3, 1879.

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On the Screen

Cover Scene

This month our cover features a picture from the Pat Dowling Picture "The Pioneer Burro," to be released this Spring. Designed primarily for elementary school audiences, the film relates the role of the gold prospector in the early development of the West, and that of his indispensable helper and companion, the burro. The color film is one and a quarter reels in length.

And Still More "Architectural Solutions"

Paul C. Reed has contributed the third of the series "Architectural Solutions for Audiovisual Problems" with his fine account of the planning and design of Rochester's New York East High School. A highly enthusiastic response from our "audience" indicates that this series is proving helpful and interesting reading, and the editors would like to encourage the submission of manuscripts containing new and different architectural solutions.

Authors on Parade

For some time we have believed that our readers would like to know more about the audiovisual leaders who contribute to *Educational Screen & Audiovisual Guide*. This month a new column appears for the first time. "With the Authors," on page 120, endeavors to provide a brief professional biography of the contributors, with the idea that some knowledge of an author's training, research and practical experience may shed light on and add value to his writing.

Report from ACAVEI

A recent bulletin from the American Council for Audio-Visual Education in Israel adds some interesting sidelights to Dr. Florence Freedman's fine article on page 124. The Council was initiated ten years ago by Mrs. Esther L. Berg, and has continued to further the use of AV education in Israel through various trips, projects, and the donation of equipment. It is affiliated with the Audio-Visual Department of the Pedagogic Center in Jerusalem, the Amal School in Haifa (devoted to educational rehabilitation), the Audio-Visual Center of the Beth Hakaren Demonstration School at the Hebrew University in Jerusalem, the Helen Keller Home for the deaf and mute, the Audio-Visual Mobile Unit presented by HIAS through the efforts of Mrs. Berg and Dr. Freedman, the National Safety Council in Tel-Aviv. Several organizations and private donors have given generously to the equipment of the Israeli Audio-Visual Department. Among them are Adolph Wertheimer (screens), Ben Peirez (Viewlexes), Herb Myers (Beseler projectors), Morton Schendel (filmstrips), Filmstrips of the Month Club (science filmstrips), Eastman Kodak (films of safety) and Bell & Howell (film projector).

— ES

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Have You Heard?

News About People, Organizations, Events

Charles E. Luminati, Francis E. Almstead, Stephen M. Corey, MacDonald Egdorf, Don White, Samuel Cohen

Long Island AV Council Holds Successful Meeting

The first Annual Audio-Visual Advancement Conference of the Long Island Audio-Visual Council had a highly successful meeting late last fall. Dr. Samuel Cohen, President of the Council, was chairman of the conference, which included around 150 superintendents, supervising principals, school board members, PTA representatives, AV directors and coordinators, and manufacturers' representatives. Among the speakers were: Dr. Stephen M. Corey, Dean, Teachers College, Columbia University; Dr. Francis E. Almstead, Special Consultant to the New York State Commissioner of Education on Educational Television; and Mr. Charles E. Luminati, Director of Audio Visual Services, Great Neck Public Schools.

Colorado Inaugurates AV Internship Program

The University of Colorado College of Education and the Bureau of Audio-Visual Instruction recently announced an Internship Program for graduate students in Audio-Visual Methods and Techniques. Any Doctorial candidate who has been accepted for an advanced degree by the Graduate School is eligible for consideration. Internships are granted jointly by the Dean of the College of Education and the Dean of the Extension Division.

This training embraces three integral phases: course work, work experience, and guided college teaching. It also provides financial assistance. The amount of course work required will depend upon the academic background experience and ability of each intern.

Work experience will be provided by the Bureau of Audio-Visual Instruction and will include practical on-the-job training in the problems of Audio-Visual Administration. Interns who satisfactorily complete this program in conjunction with their other academic work may receive either an Ed. D. or a Ph. D. degree with a Minor in Audio-Visual Education.

For further information contact Dr. Robert E. de Kieffer, Associate Professor, College of Education, University of Colorado, Boulder, Colorado.

ETRC Moves Headquarters to New York City

The Educational Television and Radio Center will move its headquarters, including the offices of the president, the program department, development, and public relations, to the Coliseum Building, 10 Columbus Circle at 58th Street, New York City.

The departments of business and legal affairs, distribution and research will remain in Ann Arbor, and film distribution, now handled by the University of Illinois, will be transferred there.

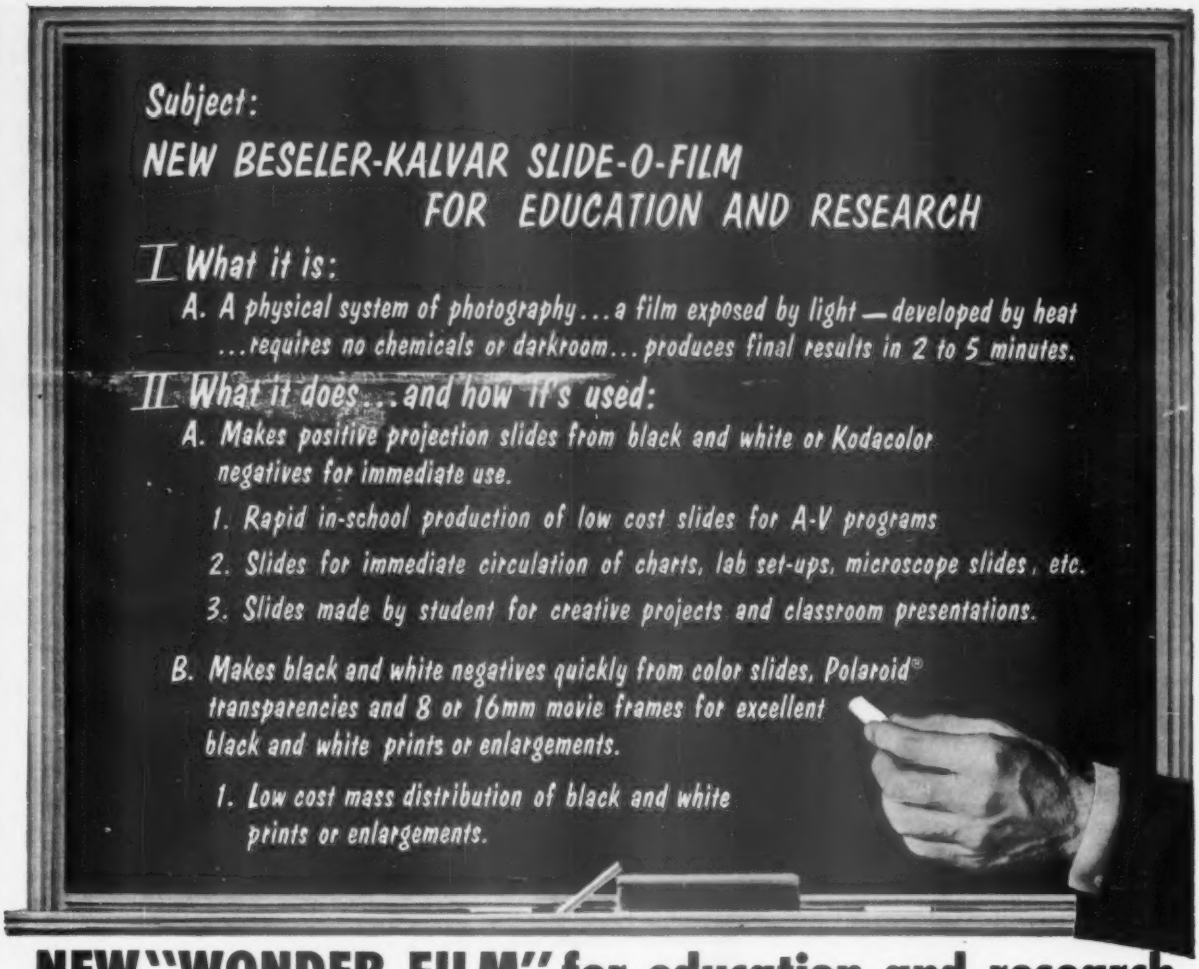
At New Orleans Meeting —NAVA Discusses NDEA

reported by Wm. F. Kruse

The administration status of the National Defense Education Act just prior to announcement of approval of some or all of the 27 state agency plans thus far submitted, was the main theme of the National Audio-Visual Association southern regional meeting held at New Orleans January 22-24.

A panel of three outstanding educators, directly involved in the administration of the Act, explained its provisions to an audience of some 200 NAVA dealer and industry members and answered scores of questions about its procedures. Lloyd King, in charge of the administration at the U. S. Office of Education of Sections III and V (a) made the principal presentation. He was flanked by Dr. Shelby M. Jackson, Louisiana State Superintendent of Schools, and by Dr. Austin Meadows, Associate State Superintendent of Schools in Alabama and one of a 12-man national committee to pass on projects submitted by higher institutions of learning for experimentation and research.

The resistance of state agencies to any hint of federal control was clearly reflected in the opening remarks of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Superintendent Jackson. He spoke highly of the audiovisual work in his own state, especially that of the seven regional film libraries each associated with a teacher training institution and serving the schools in its area. "States like ours want to use federal money to strengthen what we already have."

Mr. King made it clear that there was no notion anywhere of federal control over the agencies that vary widely from state to state. Each state agency was responsible for the formulation of its own plan; this, when certified by the state's attorney general as coming from the properly qualified state educational authority, was examined in Washington only to the extent of determining that it conformed to the purposes set forth by Congress. Some 27 such plans are already in Washington and the first batch of approvals was expected momentarily. Each state would report its own science, etc., status, propose its own extensions, set its own priorities, establish its own standards, decide its own matching fund ratios, and administer its own share of the federal funds allocated to it, in bulk, on the basis of its original plan. In the course of extensive questioning, it was brought out that, aside from special nonmatching funds for state agency organization and supervision, all aid under Article III would have to go direct to elementary and secondary schools on the local level. Thus state-owned film libraries would not at present benefit, but locally owned resources, including those cooperatively operated by schools in a county or other area. Nor would an elementary school operated by a teacher training institution be eligible for Act funds as the law now stands. Other questions brought the answer that local schools' purchasing routines would follow those prescribed in existing state statutes and regulations. In general, a principal would request financial aid for the purchase of equipment or materials for specified uses covered by the Act, this would clear through the city and/or county superintendent and be paid by the disbursing officer named in the state's plan.

Standards to be met by equipment sought under the Act would be set by the state, but some uniformity was likely in view of the action of a recent meeting of Chief State School Officials, at East Lansing, in seeking help from the U. S. Bureau of Standards.

Dr. Austin Meadows stressed the importance of Title VII (Research and Experimentation) to the future both of education in general and, specifically, to the audiovisual field and industry. The committee on which he serves has already received some 50 proposed "projects." To be accepted these must be, he said, sponsored by a responsible organization, headed by a competent qualified investigator, and be completed within 18 months. The dissemination of valid research findings, and their impact in teacher training and in in-service utilization, will accelerate immeasurably the growth of the audiovisual field.

Don White, NAVA v-p, urged the dealers to encourage the weaving of audiovisuals into the science, math and language budgets in terms of their essential contribution to the improvement of teaching in those areas.

People in the News

Don Smith is on his new job as Director of Audio-Visual Education at the Kansas City Public Schools. He spent the past year in graduate study at Wayne University and was formerly in charge of AV services at the University of Illinois.

☆

Charles Schuller, DAVI president, will give an overview of developments under the National Defense Education Act at the spring meeting of the Illinois Audio-Visual Association, April 2, at Springfield, Illinois. The meeting, at the Leland Hotel, will start at 11 a.m. and continue until noon the following day, when there will be a business meeting and discussion of the Illinois State Plan for implementing the Act.

☆

Henry C. Ruark, Jr., NAVA Director of Information for the past two years, has left to become a supervisor with the Oregon Department of Education. He will work with that state's program to improve instruction under Title III of the National Defense Education Act and with instructional materials programming and development.

☆

Fred F. Harcleroad, Dean of Instruction at San Jose College in California, will be the first president of the newly established Alameda County State College to be developed in the vicinity of Hayward, California.

At San Diego, Dr. Harcleroad established the first audiovisual pilot program in the California State College Program. He has conducted many workshops, served on numerous DAVI committees, and addressed the 1958 convention as program evaluator. He has co-authored a new textbook, an audiovisual manual, a series of films

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for McGraw-Hill, and the *A-V Instruction Materials Manual*. He has edited publications such as *Audio-Visual Administration*, and for five years served as chairman of the Committee on Television in Teacher Education of the California Council on Teacher Education.

☆

Robert B. Hudson, formerly chief of programming at the Educational Television and Radio Center, has been promoted to the position of vice president of programming of the national organization. He has supervised the development of a nationwide program service for noncommercial educational television stations. This service has distributed nearly 4,000 programs since its beginning in May, 1954.

☆

Forrest E. Conner, superintendent of schools in St. Paul, Minnesota, is now president of the American Association of School Administrators.

U. S. Films Successful in Venice and Padua

CINE, the Committee on International Non-Theatrical Events, reports that three American films won awards and special recognition at the 1958 film festivals in Venice and Padua. "A Dancer's World," produced by Pittsburgh educational station WQED, won a special diploma in the short films for television division at the Venice Film Festival and the two others won a Silver Medal and a Special Mention at the Third International Exhibition of the Scientific-Didactic Film, University of Padua. They were "Ovulation and Egg Transport in the Rat," produced by the University of Washington; and "The Strange Case of the Cosmic Rays," produced by Frank Capra and sponsored by the Bell Telephone System.

In October, 1957, CINE was organized by representatives of business and education, called together by the Department of Audio-Visual Instruction of the NEA. It takes care of the screening of non-theatrical, non-governmental films to be shown at international festivals.

School of Communications to be Established

The University of Pennsylvania, with the aid of a gift from the Annenberg Fund, will establish a School of Communications. This will be the first separate school dedicated to the theories and techniques of the mass media.

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With the Authors

FLORENCE B. FREEDMAN, recently returned from Israel and some wonderful experiences which she shares in this issue with our readers, is a member of the Department of Education in New York City's Hunter College, where she is in charge of the comprehensive exams for the Master's Degree. The author of *Walt Whitman Looks at the Schools* (King's Crown Press) and co-author of *Audio-Visual Aids in Jewish Education*, Dr. Freedman has also contributed to many journals. She is editor of the Educational Department Newsletter.

☆

EDWIN E. HENRICHSEN is employed by the Salt Lake City Board of Education and supervises the Graphics Laboratory at the University of Utah, where he teaches and produces audiovisual materials. A teacher of art and science, he is also a member of many educational and audiovisual organizations.

KENNETH P. KIDD is Professor of Mathematics Education at the University of Florida, Gainesville. He is in charge of internship and methods courses for mathematics teachers; some of his ideas on the use of AV materials in teaching mathematics are passed along to *Screen* readers in this issue. A kit of instructional materials designed by Dr. Kidd has been in use all over Florida for the past few years, and he has recently designed a kit for elementary school teachers which is being used in a television program he is producing.

☆

WILLIAM C. MILLER, authority on bulletin boards and the woes they can cause teachers, is an educational Consultant with the Wayne County Board of Education, specializing in instructional materials. Formerly he was instructor in audiovisual education, and then Assistant Director of the Audio-Visual Materials Consultation Bureau of the College of Education, Wayne State University, Detroit. He has served in official capacity in many local and statewide organizations and has also been a member of the editorial board of *Audio-Visual Instruction*. Dr. Miller has personally produced various types of instructional materials, and has published widely in other journals in the educational field.

☆

JOHN MOLDSTAD, author of the article on Indiana's plans for better classroom AV facilities, is Assistant Professor of Education and Head of the Utilization Department of Indiana University's Audio-Visual Center. He was formerly a mathematics teacher and audiovisual director in southern Minnesota. At present he is working with students and school systems throughout the state to improve utilization and develop better facilities for audiovisual education. Dr. Moldstad is also assistant chairman of the Research Committee of DAVI and editorial consultant for *Audio-Visual Communication Review*.

☆

PAUL C. REED, well-known as the editor of *Educational Screen and Audio-Visual Guide*, is also Director of Instructional Materials for the Rochester, N. Y. public schools. On page 126 appears his first installment on the AV facilities at Rochester's new East High School.

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Calendar

Mar. 16-18 — Third Medical Motion Picture Workshop, Calvin Company, Kansas City, Mo.

Mar. 22-25—California Association of Secondary School Administrators, 44th annual conference, Merchandise Mart, State Fair Grounds, Sacramento, Calif.

Mar. 23-26—Master Photo Dealers and Finishers Association, Sheraton Hotel, Philadelphia, Pa.

Apr. 1-4 — American Film Festival (EFLA), New York City.

Apr. 2-3—Illinois Audio-Visual Association, conference, Springfield, Ill.

Apr. 2-4—National Microfilm Association, 8th annual meeting, Mayflower Hotel, Washington, D. C.

Apr. 9-12—NAVA Western Conference, Victoria, British Columbia.

Apr. 13-16—DAVI annual convention, Seattle, Wash.

Apr. 29-30—Columbus Film Festival, 7th annual, Fort Hayes Hotel, Columbus, Ohio.

May 4-8—SMPTE, 85th semi-annual convention, Miami, Fla.

May 6-9—Institute for Education by Radio - Television, Deshler - Hilton Hotel, Columbus, Ohio.

June 22-26—Indiana University A-V Workshop, Bloomington, Ind.

July 10-12—Associated Amateur Cinema Clubs, Inc., Film Festival, Conrad Hilton Hotel, Chicago, Ill.

July 19-23—National Institute for A-V Selling, 11th annual, Indiana University, Bloomington, Ind.

July 19-23—Cooperative Conference on Instructional Materials, University of Texas, Austin, Texas.

July 25-28—National Audio-Visual Convention & Exhibit, 19th annual, Morrison Hotel, Chicago, Ill.

Aug. 10-21—Summer Audio-Visual Workshops, Syracuse University, Syracuse, N. Y.

Sept. 29-Oct. 2—Industrial Film and AV Exhibition, New York City.

Oct. 26-30 — Society of Photographic Scientists and Engineers, annual national conference, Edgewater Beach Hotel, Chicago, Ill.

Oct. 26-30—National Association of Educational Broadcasters, Sheraton Cadillac Hotel, Detroit, Mich.

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Anybody and Everybody

It seems that everybody who *is* anybody in the audiovisual field has at some time or other shared his experience and ideas with others through the pages of this magazine. In fact, it seems that anybody who ever *was* anybody in this field has been the author of a SCREEN published article. For instance:

B. A. Aughinbaugh, Lelia Trolinger, and Fannie W. Dunn. William Lewin, William G. Hart, William H. Dudley, William M. Gregory, William F. Kruse, William S. Hockman, William H. King, William H. Allen, and William H. Hartley. Paul T. Williams and Don G. Williams.

Patricia Blair Cory, Grace Thomas Stevenson, Ella Callista Clark, Etta Schneider Ross, Nelle Lee Jenkinson, and June Sark Heinrich. Mark J. Flanders and Mark A. May. Charles F. Hoban and Charles F. Hoban Jr. E. R. Enlow, Arnold W. Reitze, Rita Hochheimer, U. S. Burt, H. L. Kooser, Russell T. Gregg, Arch Mercey, Boyd B. Rakestraw, and Ward C. Bowen.

Glen Burch, Earl Cross, Sim Wilde, and Don White. Also Sam S. Blanc and Thurman White. Seerley Reid, Edgar Dale, Ellsworth Dent. Charles Schuller, Francis W. Noel, Kenneth D. Nordberg, and Esther L. Berg. Walter S. Bell, Walter A. Wittich, Irene Cypher and A. J. Foy Cross.

Marian Evans and Raymond Evans. Angelica W. Cass. Dora V. Smith, M. I. Smith, and George Hammersmith. Harry A. Haworth, Harold Hainfeld and Harold Wigren. Carolyn Guss, Vera Falconer, Betty Stoops, Emily Jones, Edith Davidson, Elizabeth Golterman. David J. Goodman, John W. Bachman, John Moldstad, John A. Hollinger, John Flory, John Fritz, John E. Hansen, and Jean Benoit-Levy. Also Louis De Rochemont.

L. C. Larson, W. R. Fulton, C. R. Carpenter, C. R. Reagen, W. G. Gnaedinger, L. V. Hollweck, D. F. Schutte, A. W. Vandermeer, A. G. Balcom, and W. W. Whittinghill. Paul W. F. Witt, Paul Wendt, and Paul V. Mulligan. James D. Finn, James M. Meagher, James G. Sigman, James W. Brown, James P. Fitzwater, and James S. Kinder. Robert Burgert, Robert W. Wagner, Robert E. Schreiber, Robert E. deKieffer, and Alvin B. Roberts.

F. Edgar Lane, M. Lincoln Miller, J. Gerald Loughlin, E. Winifred Crawford, and F. Dean McClusky. Edwin Carmony, Lester B. Sands, Clyde K. Miller, Daniel C. Knowlton, Frank N. Freeman.

Philip Lewis, Max Bildersee, Mayer Singerman, Eric Johnston, Lester Beck, Irving Boerlin, Godfrey Elliott, Wilbur Emmert, Thomas Baird, Norma Barts, Evelyn Hoke, Anna Hyer, Gardner Hart, Ralph Steetle, Mendel Sherman, and Arthur Steinus.

Franklin T. Mathewson, Warren P. Everote, Fred L. Harcleroad, Joel A. Benedict. Ned L. Reglein, Richard B. Lewis, Raymond E. Denno, Harvey R. Frye and Leslie E. Frye. Margaret W. Hudson, Norman B. Moore, Ralph A. Stout, Garret R. Weathers. Virginia M. Beard, Martha A. Gable, Edward T. Schofield, Albert L. Goldberg, Jerold E. Kemp, Ruth Y. Terry, Garland C. Bagley, Lee E. Campion, Lee W. Cochran, and Wesley J. F. Grabow.

Camilla Best and Eleanor Child. Walter B. Emery, Donald P. Ely, Milton E. Grassell, Ford L. Lemler, Edward G. Bernard, George W. Forbes, Howard S. Kresge, Phil C. Lange. Hardy R. Finch, Wesley Greene.

Stephen M. Corey, Bruce A. Findlay. Alexander H. Howard, Jr. Oscar E. Sams Jr., Stanley Stahl Jr. and Henry C. Ruark Jr., Louis Shores, Amo DeBernardis, Emilie U. Lepthien, Waldemar Gjerde, and Ming-Ching-Swen.

Now we are not claiming that in order to be somebody in the audiovisual field you have to have an article published in *Educational Screen & Audio Visual Guide;* but we are implying strongly that it may help.

Paul C. Reed

At Valley Oaks Elementary School, Spring Branch Independent School District, Houston, Texas—selected by A.A.S.A. for showing at its exhibit of outstanding school designs—Mrs. Lois Land, Director of Special Services, says:

"In our modern schools, glass-walled rooms are hard to darken. That's why we use Kodak Pageant Projectors."

"In keeping with modern architectural trends, our schools are built with lots of glass.

"At the same time, in keeping with modern educational thinking, we use instructional films in practically every course we teach in the Spring Branch Independent School District. And we show the films right in these hard-to-darken classrooms. So, picture brilliance is a major factor in our selection of a motion picture projector. We have bought only Kodak Pageant Projectors for three years now, because they give us maximum brightness—and we have no maintenance troubles with them, either."

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Israel, Giant Laboratory

by Florence Freedman

DURING my recent visit to Israel, I thought the term most applicable to it is "laboratory," for many experiments are going on in that small country of 8,000 square miles and two million inhabitants – experiments social, economic, political and, above all and interrelating all, educational. In Israel there are seven different types of social organization in the various cities and settlements. There are a number of political parties, of which twelve are represented in the Knesset (Parliament). There is every type of economic life from capitalist to communal, and a varied population composed of Jews from seventy countries, as well as of Moslems, Christians and Druse. Of the two million inhabitants, almost one-half had immigrated during the ten years since the State was established, among them 35,000 Arab refugees who had been invited to rejoin their families in Israel, and about 450,000 Jewish refugees from Arab lands.

Because of the nature of the population, the counterparts of all the educational problems we have in the United States are to be found in Israel, but in a more intensive form. The teaching of a new language to children and adults, the teaching of new ways of life (which often require an individual to span the centuries between a medieval and a modern world within a short time), the teaching of an appreciation of the history and ideals of their new homeland – all these present problems and challenges to educators.

Audiovisual materials, which help to pierce the barrier of a strange language and which make new concepts understandable, are highly prized and widely used. Many Israeli educators have come to the United States, as well as to other countries, to learn about methods and materials in audiovisual education. Some of these educators have been received, advised and guided by the American Council on Audio-Visual Education in Israel, of which Mrs. Esther L. Berg is Chairman, and have been greatly helped by Boards of Education and the divisions of audiovisual education in our schools and colleges. The principal of the Hebrew University High School, for example, received his doctorate in the field of audiovisual education in the United States. He has recently written the article on audiovisual education for the Israeli Educational Encyclopedia now being prepared. After some discussion of the proper translation of the term "audiovisual" into Hebrew, and the use of two different terms for some years, it has been decided to call this kind of learning "Mamchashah" (sensory learning).

During my stay in Israel I visited elementary schools, high schools, vocational schools, the pedagogic center which serves them, teachers' seminaries, and other institutions of higher learning. I was greatly impressed by the maximal use given to the limited equipment available.

Most widespread, of course, are the audiovisual experiences which require no mechanical equipment – the field trip and the exhibition. To the tourist it seems as if all Israel is forever taking to the open road. Groups of children hike all over the country, learning history, the Bible, geography, and natural science as they go.

Adults, too, are taken on such trips. The foreign sightseer, in his bus, sees other happy sightseers from Yemen, from Morocco, from India – traveling in trucks or in wagons hitched to tractors to learn about their new land.

The exhibition as a teaching device is widely used. At the close of the school year, every elementary school had elaborate exhibits made by the students for parents and visitors to see. Those I saw in a school in Tel Aviv were graphic and ingenious representations of what the children had learned.

Filmstrips are next in popularity, with filmstrip machines and films in several centers from which they are distributed to schools in each area. A great deal is being done with motion pictures, too, wherever machines are available in general teaching, as well as in special fields such as safety and health.

I was particularly interested in the use made

of audiovisual materials in citizenship education for adults. This program is directed by the Department of Public Information which works under the Ministry of Education. It reaches teenagers, adults and some of the children in hundreds of small settlements throughout the country. Each settlement receives one unified program each month, using film, filmstrips and recordings. The programs are planned at the offices in Jerusalem, created in the film and recording studios, and distributed through centers in other parts of the country. Each month the program consists of the following: a film on current events with a narration on tape to suit the language level and background of the audience; a filmstrip on a special subject each month (departments of the government, for example); and recordings of speeches and songs. Manuals for teachers and leaders, posters and other illustrative materials are prepared in Jerusalem and sent out in advance of the program. In each settlement during the weeks between the monthly programs, local teachers and leaders conduct clubs, hold meetings and lectures with the guidance of the regional representative of the Department of Public Information.

To do this work throughout the country there is just one well-equipped audiovisual mobile unit (donated by the Women's Division of United HIAS Service). This has a motion picture projector, a filmstrip projector, opaque projector, tape recorder, record player, public address system and a generator so that it can be used in settlements which have no electricity. This unit is now in the Lachish area, not far from Beersheba, where many villages of new immigrants have been established in a new "ship to settlement" program. The unit can visit only twenty settlements a month. Other programs are delivered via jeeps, with the few projectors getting hard use in several settlements every evening.

(Continued on page 136)

EVERY one of the more than 80 classrooms in Rochester's new East High School has been planned and built so that teachers can readily use any kind of audiovisual materials and equipment in their teaching. In fact, it was the intent of those who planned this secondary school, for the instruction of twenty-five hundred pupils, that the classroom environment itself should encourage teachers to use audiovisual materials.

A first glance at the artist's sketch of a typical classroom in East High School may not tell you all that has been done to make these audiovisual classrooms. Let me point to a few of the features.

Audiovisual blinds are being furnished for all rooms so that outside light may be controlled and rooms darkened to meet all projection standards.

A tri-purpose white metal chalkboard is in the middle of the front wall, which may be used as a chalkboard, as a magnetic bulletin board, and, under conditions where the shape and light level of the classroom permit, as a projection surface. (This has been tried in a prototype installation and found to be effective.)

There are electric outlets on four sides of each room.

A conduit runs from the rear to the front of each room carrying the wires for projector speakers. Projectors are plugged into the rear wall; speakers in the front.

Facilities for the reception of closed and open circuit television programs have been provided. Outlets at the front of each classroom connect via conduit with the radio-television studio and the Forum Room. Here, at this center, open circuit programs can be received and re-distributed to all classrooms; or closed circuit programs originating here or at twelve remote locations in the building may be redistributed to all classrooms.

The usual public address system facilities provide speakers in all classrooms connected with a complete sound distribution system.

Added space has been provided as a conference alcove at the rear of each classroom with bookshelves, cabinets, and display space.

Planning for this building, which will be in use in September 1959, began in January 1954. An "Audio-Visual Committee" was but one of more than twenty committees that worked conscientiously for six months to determine and set down their ideas of what was needed in the new school if it were to achieve its purposes. Each committee was made up of teachers from several schools and experts from the community. The audiovisual committee, for instance, included Adrian Ter Louw from Eastman Kodak Company, Dr. Sherwin Swartout from the State Teachers College in nearby Brockport, an engineer and program director from television stations, in addition to teachers and audiovisual specialists from the schools.

The report of the Audio-Visual Committee for East High School was submitted to the Steering Committee in June 1954.* By the end of that summer it had been thoroughly reviewed and consolidated with the reports of other committees. The master plan and specifications were then approved by the Board of Education and submitted to the architects. (All of the preliminary planning had preceded the selection of architects.) In effect, the specifications said to Faragher and Macomber, the architects, "here is what we want to do in this school, now you design the most efficient structure in which these things can be accomplished." Practically every single recommendation of the audiovisual committee has now been *built into* the new school.

So it didn't just happen that every one of the more than eighty classrooms in this school is an audiovisual room. It is the result of careful and reasoned planning. Here for instance is the kind of convincing statement the committee made about classroom audiovisual facilities in their report.

"In the study made by Dr. Anna Hyer of Rochester's secondary school audiovisual program in 1951, the needs for classroom projection were emphasized. She interviewed teachers and principals in eight high schools concerning the deterrents preventing teachers from using audiovisual materials. She reported, 'The need for darkened rooms was mentioned more frequently than any other need. A large percent of those interviewed felt that the ideal was every room darkened. Four of the eight principals specifically mentioned this also.'

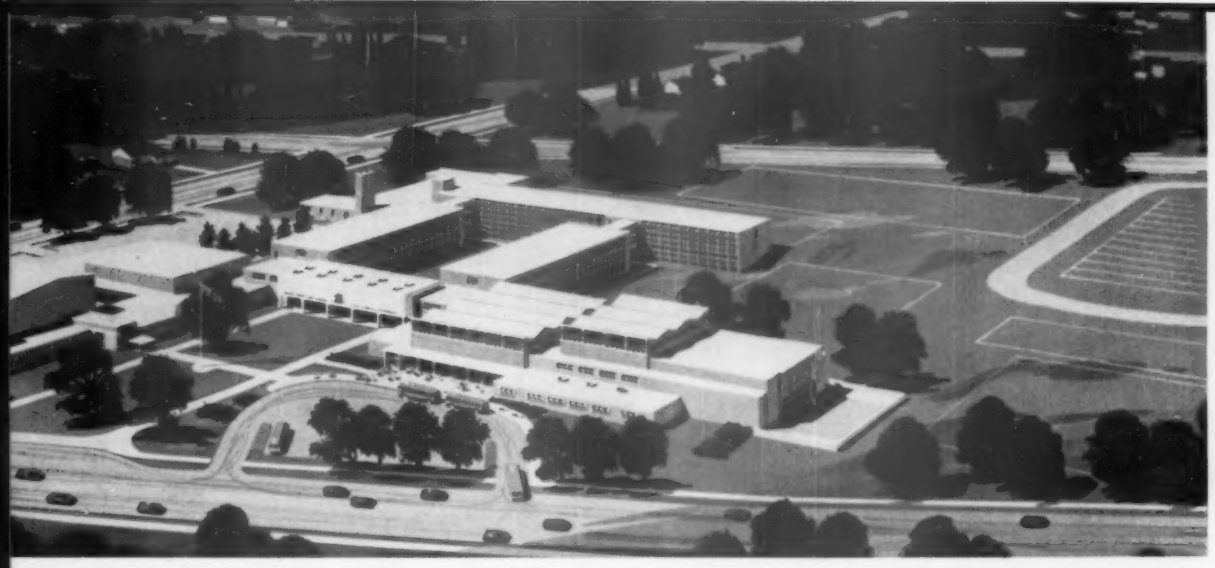
"If the committee were to make but a single recommendation in regard to the audiovisual facilities for a new East High School, it would insist that there be complete light control for every single classroom. This seems to the committee a minimum essential requirement upon which any use of projected materials in the instructional program must be based."

The Audiovisual Committee was also concerned with the audiovisual equipment teachers would need, but first it wisely wanted to make sure there would be an opportunity to use that equipment and to use it where it was needed – in the classrooms. The committee did not, however, make specific recommendations as to how many pieces of each kind of equipment should be provided. It established a principle and a goal, *that all kinds of equipment should be made immediately available to each teacher.* In other words, if a teacher is to do his best teaching he has a right to use whatever audiovisual equipment he believes is necessary. Further, the administration has the responsibility to make that equipment readily available so that it can be used with the least effort. Specifically, here's what the committee said in its report:

"Based upon the instructional needs of teachers as outlined in section IV of this report, all teachers should have immediate access to the following kinds of audiovisual equipment:

1. Overhead projector
2. Opaque projector
3. Filmstrip projector
4. 2x2 slide projector
5. 16mm sound motion picture projector
6. Tape recorder
7. 3-speed record player
8. Radio receiver

*Copies are available upon request to Dr. Howard C. Seymour, Superintendent of Schools, 13 S. Fitzhugh Street, Rochester 14.



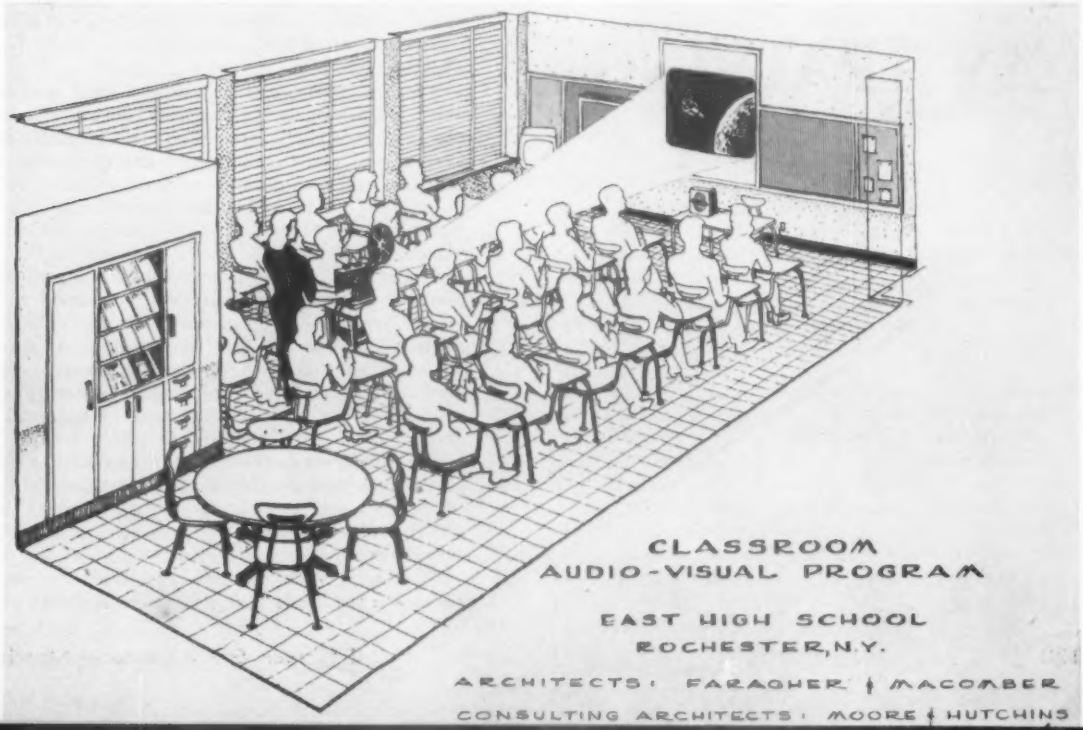
by Paul C. Reed

Each Room An AV Room!

9. Television receiver

"The frequency of use of any of this equipment will be somewhat dependent upon the teacher, the subject being taught, and the availability of the equipment. The committee believes the most critical deterrent to the use of audiovisual methods has been a lack of conveniently accessible equipment. The exact quantity of equipment

(Continued on page 142)



TEACHERS NEED IN-SERVICE AV TRAINING

by Edwin E. Henrichsen

AN old Chinese proverb claims one picture is worth 10,000 words. If we accept this, we must recognize the importance of audiovisual materials in today's progressive teaching program. Methods and procedures once successful in the school rooms of the past are presently inadequate, and today's teachers are experiencing the need to adopt improved techniques and methods to reach the minds and stimulate the thinking of youth.

The process of strengthening the effectiveness of a faculty cannot be left to chance. Comprehensive programs for in-service education are needed throughout the American school system. The continued improvement of teaching methods should be of utmost concern to all who have a part in existing and future educational programs.

It follows that plans designed to bring about this condition can be most effective after a teacher has had on-the-job experience. This then implies that such a goal might be achieved through a program of informative, in-service education.

Currently, educators accept the premise that the use of audiovisual materials improves instruction. There are three challenges in initiating the use of teaching aids in the class room. First, the materials must be made available; second, the desire to use the materials must be engendered in the heart of the teacher; and third, the teacher must be trained to achieve competencies in utilization of audiovisual materials.

An investigation of the audiovisual in-service teacher training programs in several of the leading school districts throughout the United States has been made to determine the methods, procedures, techniques and materials found to be of greatest value. Through research and interviews, a check list was formulated to aid in obtaining criteria.

Eighty-eight school districts were selected from a roster of the participants of a national audiovisual conference sponsored by the National Education Association Department of Audio-Visual Instruction held during March 1958. Twelve other school districts in the central and western states were also chosen to balance the geographical distribution. A letter asking for indication of cooperation and interest was mailed to each selected district. Eighty-five replied in the affirmative and in turn were mailed check lists. Of the 85, 78 (over 90 percent returned the check list.

The data collected indicated that the size of the school district did not necessarily assure a

CONSULTING ARCHITECTS: MOORE & HUTCHINS

Here are some recommendations for in-service teacher training in audio-visual techniques, based upon a nation-wide survey of school districts.

good training program; rather, the audiovisual in-service training of teachers was individualistic for each school district and was primarily determined by the type of leadership existing within the administrative staff.

A training method which is effective continues to be used. It was interesting to note that many of the school districts indicated the use of similar kinds of in-service procedures.

Recommendations were made based upon the techniques, materials, facilities and supports utilized by more than 50 percent of the school districts participating in this study.

The accumulated data suggests that an optimum audiovisual in-service teacher training program should include the following categories and subdivisions:

1. *Department organization*

a. The district should have an audiovisual director.

b. He should be a full time specialist.

c. The district should have a formally organized audiovisual in-service teacher training program.

2. *Formal group activities.*

a. The audiovisual department should sponsor college courses in audiovisual education.

b. Institutes and short courses in audiovisual education should be held by the department.

c. Workshops should be conducted.

3. *Informal group activities*

a. The audiovisual director should conduct individual faculty meetings in the schools to encourage audiovisual methods in teaching.

b. An orientation meeting for new teachers should be held to acquaint them with the audiovisual program.

c. Demonstrations of new materials, equipment and devices as teaching aids should be given.

d. Study groups for audiovisual methods should be formulated in the subject areas.

e. Preview committees should be formulated to select audiovisual materials for classroom use.

4. *Individual teacher techniques*

a. The audiovisual director should hold individual teacher conferences.

b. An audiovisual bulletin should be issued by the director.

5. *Indirect techniques*

a. The director should work in close cooperation with supervisors of other subject areas.

b. He should be included in the curriculum development committees.

c. Audiovisual exhibits should be provided to actively increase the interest of teachers.

d. The director should utilize specialized resource personnel in the areas in which they can be most efficiently used.

e. He should contact people of the community to secure teaching aids.

6. *Materials provided*

a. The district should provide materials for the production of teaching aids.

b. Audiovisual magazines should be purchased for all professional libraries.

c. Audiovisual books,

d. Catalogs of materials,

e. Recordings for audiovisual in-service training,

f. Films for teacher training, and

g. Filmstrips to promote in-service professional teacher growth should be in the professional libraries.

7. *Physical facilities provided*

a. There should be a preview room in all school buildings.

b. The district should supply a laboratory where materials are produced.

c. A laboratory where teachers could originate teaching aids should be a part of the facilities provided.

d. There should be storage space in all the individual rooms of the buildings for audiovisual equipment, materials and devices.

e. A professional library should be in the central administration building.

8. *Financial support*

a. Money should be furnished by the school district to provide materials for the professional libraries.

b. The school district should provide money to pay for travel to national audiovisual conferences.

After this basic program is well established in a district the following extensions of the program would improve it:

1. Released time for inter and intra-school visitations to observe audiovisual teaching techniques in use.

2. Field trips to stimulate teacher interest in audiovisual methods of instruction.

3. A professional library in all the individual schools.

4. Released time for the individual teacher to prepare teaching aids.

5. Provide a special fund to assist the teacher with the enrollment fees of audiovisual course work during the summer.

The organization and continued success of an effective audiovisual in-service teacher training program has a notable relationship to the interest and continued vision of the administrative staff of the school district.

by Kenneth P. Kidd

Dynamic Aids for Teaching Math

THE power and usefulness of mathematics lie primarily in the abstract quality of its symbolism. Yet in this quality of abstraction there exists a great danger—the invitation to the teacher to over-emphasize the development of operational skills at the expense of understandings, meaning, and applications. The danger of omitting many of the meaningful experiences in the mathematics classroom is very likely today with the existing pressures for accelerated mathematics programs.

A variety of carefully selected aids that pupils can see and touch and make are being used effectively by many teachers to help make mathematics an interesting, dynamic, meaningful and useful subject. These include items such as the following:

(a) *Tools and Equipment*—measuring tape, calipers, stop watch, slide rule, transit, alidade, calculator, drawing instruments, chalkboard

equipment, flannel board, spherical globe, parallel rulers, pantograph, graph paper, lettering pens, stapler, hammer, scales, units of volume measure, cardboard trimmer, duplicating materials, and storage cabinets.

(b) *Models and Manipulative Materials* — abacus, mock-up of vernier caliper, demonstration slide rule, hinged strips of wood to demonstrate angle, plastic square-inch grid for area measure, adjustable quadrilateral, ones-tens-hundreds materials, fractional disks, and models for $V = lwh$ and $A = \pi r^2$.

(c) *Printed Materials* — reference books, charts, maps, and booklets.

(d) *Projected Materials* — motion films, filmstrips, slides, opaques, and transparencies for overhead projector.

(e) *Raw Materials* — wood, cardboard, plastic, screws, bolts, flannel, ink, glue, rubber bands, paint, and nails.

It is important that the selection of instructional aids in mathematics be made a school-wide or county-wide project. Some of the aids such as stop watch, scales, globes, calipers, polar coordinate graph board, films and filmstrips may be used only occasionally by a teacher; the purchase of these items should certainly be a cooperative affair in order not to have duplications of little-used items. At the present time there is great need for teachers to put their creative efforts together in designing and using new instructional aids.

Aids are needed for more effective teaching of large classes. An example is the overhead projector which uses transparencies with overlays. Transparencies may be prepared from various forms, carefully made drawings, graphs, numerical tables, quizzes, student prepared solutions, etc. These forms may include such things as income tax forms, bank checks, promissory notes, rectangular and polar coordinate grids and nomographs. Drawings may include plane curves, scales for teaching the use of a ruler, slide rule scales, optical illusions, indirect measurement, vernier scales, map projections, latitude and longitude drawings, LORAN maps, as well as figures for geometry theorems. Numerical tables may include a duodecimal multiplication table, powers of 2, values of 10 raised to power of .1, .2, .3, etc., values to illustrate variation, measurements of circumference and diameter of circles, and Pascal's triangle.

These aids are valuable for the following reasons:

(a) Many items can be made available to the teacher without the time and effort required in class period to present them on the chalkboard.

(b) The overlays permit the teacher to develop the presentation one part at a time.

(c) A small drawing or chart may be enlarged to a size large enough for each member of a large class to see clearly.

Materials are also needed for pupil laboratory use. There are many topics in mathematics which lend themselves well to individual measuring, experimentation, and construction. This individual work can be done either by a few pupils or by the entire class. Examples of materials may include fractional disks, ones-tens-hundreds materials, circular objects for determination of the value of pi, cardboard for constructing a slide rule scale, adjustable figures and drawing instruments for experiments in geometry, wax paper for folding, and games for drill in recall of computational facts.

The selection of instructional aids should be on the basis of the following criteria:

(a) Relation to the objectives of the instruction,

(b) Simplicity and convenience of use,

(c) Cost and extent of use,

(d) Appeal to student,

(e) Accuracy, authenticity and durability

The first part of any instructional program must be the clarification and agreement on the objectives. After this has been done those aids should be selected which experience has shown can be used most effectively to reach the objectives. In other words, the aids should be related to the objectives. For example, if the objective of a slide rule unit is that of developing skill in the use of the slide rule, then instructional aids would probably consist of student slide rules, a demonstration slide rule or a scale printed on a transparency for the overhead projector, a calculating machine for checking accuracy, and a film or filmstrip. If the purpose also includes the understanding that the slide rule is a device for adding and subtracting line segments which represent the logarithmic values of numbers from 1 to 10, then the pupils might each be involved in constructing line segments to represent these logarithmic values and transferring these lengths to movable cardboard or wood pieces for a slide rule.

Each aid should be simple enough to clarify the mathematical concept and also simple enough for the pupils to use. For example, a transit consisting of a wooden sighting arm and an enlarged 360° protractor might be suitable for a junior high school class, whereas the trigonometry class might desire the precision of measurement afforded by a transit having vernier scales, telescopic sights, and machined metal parts. Teachers will be likely to pass up those aids that require time-consuming preparation, are not available when needed, involve learning complicated operational procedures, or are not suitable for use in the way that they like to use them. If two instructional aids are found to be equally effective in the instructional program, priority should be given to the cheaper one and the one which will be used more extensively.

An aid should have those qualities that will cause pupils to become interested in it. For example, pupils may become curious by the *novelty* of using a rubber band for enlarging a drawing; many, especially the capable ones, may become interested in determining just *why* the homemade trammel draws an ellipse; a book that is well written and *attractively illustrated* will be read in preference to one not possessing these qualities; the alidade may appeal to many because it is so *useful;* well-constructed *pupil-made* aids usually have a great appeal especially if the pupils feel pride in the project.

An instructional aid should be made accurately. It should not be used to teach incorrect information or to develop undesirable learnings. It should also be built durable enough so that it will withstand repeated use by people not well trained in how to use it.

Indiana Rules for AV Facilities

I.C.A. students consult with specialists while planning a filmstrip on school plant facilities.

by John Moldstad

INDIANA educators have been quick to realize the value and potential effectiveness of audiovisual materials in teaching. Furthermore, they have taken steps to see that leadership, materials, finance, and facilities will be provided within school systems and in individual school buildings for the development of strong audiovisual programs.

In August, 1955, the Commission on General Education of the Indiana State Board of Education passed two rulings affecting the audiovisual program.

The first provided for leadership in each school building. It required that each building have an audiovisual program in operation with the person appointed as coordinator being professionally trained and fitted and having had at least five semester hours of courses in audiovisual education, or the equivalent.

The second ruling required each school to have a library, defined as an area where instructional materials, organized for use, are housed to provide easy access for pupils and teachers. It further stated that the school shall spend as minimums from $1.25 to $2.50 per pupil per year for approved and new library books *and* audiovisual instructional materials with no school spending less than $100 each school year for these purposes. These expenditures are to be divided between library *and* audiovisual instructional materials in such proportions that a balanced and well-rounded educational program results.

After these mandated standards were passed, members of the State Department of Education and other state leaders began to consider the specific recommendations concerning a third badly needed state mandated provision – the requirement that adequate audiovisual facilities be incorporated into each newly constructed classroom. This obviously was an objective requiring careful planning. The stages leading to its realization are reviewed here since it is believed educators in other states might want to initiate similar plans of action.

Utilize Experts and Specialists to Obtain the Facts

A perusal of publications and periodicals quickly revealed a lack of standards, or even agreement, concerning the scope and types of audiovisual facilities which should be included in today's classrooms. A steering committee, therefore, consisting of experts in audiovisual education and schoolhouse planning was invited by the State Superintendent of Public Instruction, Wilbur Young, to participate in a series of work sessions.

This group consisted of five Indiana city audiovisual directors, three university audiovisual representatives, two Indiana architects, three Indiana schoolhouse planning experts, five out-of-state specialists in lighting and sound, and the Executive Vice-President of the National Audio-Visual Association. Mrs. Sullivan, Administrative Assistant in Audio-Visual Education, State Department of Public Instruction, was appointed chairman of this group.

During eight sessions this group developed suggested standards which were incorporated into a publication entitled *Planning Schools for Better Instruction.*[1]

Provide Opportunity for Open Discussion and Critical Appraisal of Proposed Standards

In an effort to give all affected groups an opportunity to discuss and react to these building standards, copies of this publication were sent to all state audiovisual directors, superintendents, and architects.

Wide publicity was then given to an Indiana State Conference on School Planning for Audio-Visual Education which was held in In-

[1]*Copies may be obtained by writing to Mrs. Altha Sullivan, 227 State House, Indianapolis 4, Indiana.*

dianapolis during October, 1955.

At this conference each of the major suggestions was presented by a member of the steering committee. Panel members representing various institutions affected by these suggested standards reacted to them and finally members of the audience were invited to participate in the discussion. The panel members and members of the audience indicated approval of these proposed classroom audiovisual standards.

As a next step, Mr. William Wollenweber, Buildings and Grounds Superintendent, Elkhart, Indiana, and the author were asked to review these recommendations and prepare a brochure pointing out: (1) the important contribution audiovisual materials can make to instruction and the need for adequate audiovisual facilities in each classroom, (2) the inadequacies of present regulations concerning provisions for school audiovisual facilities, and (3) recommendations for specific standards concerning audiovisual facilities for all new Indiana classrooms. This brochure incorporated statements of recognized leaders in education and industry and was enclosed in an attractively designed cover.[2]

Keep Your Administrators Informed

Mr. Alfred Speck, Director, Division of School House Planning, Department of Public Instruction, then requested and was granted a hearing before the Commission on General Education so that these proposed changes in classroom standards for audiovisual facilities could be presented.

Realizing that personal contact is usually the most effective and satisfactory method of communication, members of the state department of education, the universities, and the state audiovisual association have continually attempted personally to keep school administrators in their areas aware of new developments in audiovisual education. They have also tried to alert them to advancements and shortcomings of Indiana's own local audiovisual programs.

Visualize Your Presentation to Clarify and Save Time

Since the time which can be allotted to each item on the monthly agenda of meetings of state commissions is listed, the main points in this presentation were visualized on 2″ x 2″ colored slides and the information was also passed out in mimeographed form.

In addition to the initial presentation before the Commission, second and third hearings were conducted to answer further questions and invite public reaction to the proposed changes.

On February 14, 1958, the Commission unanimously passed the following mandated regulations concerning minimum audiovisual facilities for each room to be utilized for regular classroom instruction:

A. Light Control

1. Facilities provided so that the light level in each classroom can be reduced easily to 1/10 ft. candle.

B. Electrical Installations

1. In addition to the regular switches, an additional room light switch installed on the wall of the classroom opposite the side of the room on which the projection screen is mounted.

2. One electrical outlet provided at the rear of the room for projection equipment; a second outlet provided at the front of the room for record players, tape recorders, and overhead projectors.

3. Electrical outlets deliver 110 volt alternating current. The outlet serving projection equipment must be fused for no less than 20 amperes.

4. Sufficient circuits provided to allow simultaneous use of equipment in any number of adjacent classrooms.

5. Wall outlets not be more than 36 inches above the floor; if installed in the floor, outlets must be recessed and protected.

6. New schools must use 1¼ inch conduit for their central sound system. This will permit the installations at a later date of a coaxial cable needed for developments in the television field.

C. Acoustics

1. The use of acoustical tile, acoustical plaster, and other sound absorbing materials, must be used to control reverberation time. An experienced acoustical engineer should be consulted to determine the proper acoustical treatment.

Conduct a Campaign to Facilitate Understanding and Use of New Regulations

In order to inform Indiana school administrators of the new regulations and to assist them in achieving them, several approaches were utilized. First, these regulations were reviewed in the March 1958 issue of *Indiana Educational Activities*, a State Department of Public Instruction publication which goes to over four thousand educators throughout the state.

Second, Mr. Speck and Mrs. Sullivan served as advisors to a group of International Cooperation Administration foreign students. Under the direction of Mr. Dennis Pett, Production Supervisor at the Indiana University Audio-Visual Center, these students chose as a practice campaign project the planning and production of visual materials designed to inform educators about these new rulings and to suggest ways they might best achieve them.

Public school administrators were singled out as the primary audience for this campaign. Architects, teachers, and the general public constituted the secondary audience.

Two sets of colored 2″ x 2″ slides were produced by the students. One set informed administrators of the importance and value of audiovisual materials in instruction. The second set visualized the Commission's rulings and presented alternative types of light control facilities, etc., which satisfy these regulations.

These visual materials were presented by Mr. Speck and Mrs. Sullivan as part of their talks at six regional meetings sponsored by the State Department of Education each year, and at the spring meeting of the state audiovisual association.

Multi-color brochures incorporating the ideas in the two slide sets have recently been completed by these same students and will soon be mailed to administrators and architects throughout Indiana.[3]

These activities have been fascinating, but I think the implications are even more so! They show that educators can achieve important educational goals if they have a defensible objective and plan to carry through a carefully designed program for its realization.

[2]*Copies may be obtained by writing Dr. John Moldstad, Audio-Visual Center, Indiana University, Bloomington, Indiana.*

[3]*Copies of each brochure can be obtained by writing Dr. John Moldstad, Audio-Visual Center, Indiana University, Bloomington, Indiana.*

The author wishes to express his appreciation to Mrs. Altha Sullivan, Administrative Assistant in Audio-Visual Education and Mr. Alfred Speck, Director, Division of School House Planning, Indiana Department of Public Instruction, for their suggestions and assistance concerning this article.

Television and Education—Revisited

Ten years ago this month, before educational television as it exists today was more than a dream in the minds of far-sighted educators,* Educational Screen *published a symposium: "Television and Education." To this collective glimpse into the future the members of the magazine's advisory board contributed their ideas.

SETTING the theme in his editorial, Paul Reed described the kinescope tube as "a new educational screen with tremendous implications." James W. Brown began the symposium with considerable insight: "Conceivably, television could change patterns of home life through direct competition with those out-of-home activities now tending to separate family members. It could stimulate deeper appreciations of art, literature, music and dramatics. It ought to be a means of improving homemaking and other skills. It may likewise be possible that with intelligent use of the medium and with wide availability of television, some of the formal school's present functions may be performed better in the future on an informal, televised basis."

Edgar Dale predicted that television would be "a great boon for improved education. Many parents and taxpayers will now see what good teaching looks like." He warned about "our usual failure in the educational field to make use of these new instruments of education." And Walter S. Bell claimed: "If these two mass media of communication – motion pictures and radio – can result in great changes independently, certainly the two fused together into television can become the most powerful medium of mass communication ever dreamed of."

A more technical prediction came from Edward S. Bernard. "When the equivalent of the magnetic tape recorder is developed to permit taking television material off the air, perhaps the greatest single step forward in visual education will have been accomplished. School-made transcriptions of appropriate telecasts may ultimately furnish the answer not only to cost reduction, but, as in radio, to the problem of adapting materials to the need of individual groups working at different paces and on varying programs."

Possible and presently realized drawbacks were clearly stated in more than one essay. James W. Brown said: "Timing of programs will present the same obstacle to school use which is now common with regular radio programs. The lack of specially assigned frequencies for educational use alone suggests strongly that 'public service' time on commercial stations may be all that is left to the schools. Such time will become increasingly more difficult to schedule."

Irving C. Boerlin predicted that television "will be used only when more versatile and adaptable teaching aids are not available." F. Dean McClusky suggested that "television will have to make long strides forward in technical improvements before it becomes a potent factor in education. . . . Motion picture films, slides, transcriptions, the radio and other audiovisual materials will not be replaced by television. . . . Television makes it possible for teachers to have in their classrooms material, which, up to the present time, is unavailable in any form."

Francis Noel asked: "We are told that many television programs will be on film. If this is so, aside from a small percentage of the telecasts bringing immediate results to us, what will be its advantage over the more flexible motion picture medium? Perhaps as television causes more and more pictures to be produced, this may be its greatest contribution to the improvement of instruction."

Amo DeBernardis wrote: "I think we are not going to plan educational programs around television but rather adapt television to the curriculum. . . . All of us should look to television as another teaching aid and apply the same criteria to it that we would to any other teaching tool to bring it into proper perspective to the learning process. There is no doubt that educators all over the country will swarm to television as a teaching aid. However, as soon as the novelty wears off, it will find its proper place in the educational program."

Summing up the future of television, Elizabeth Golterman excellently states: "When we read that leaders in the industry are thinking in terms of two-way television and global telecasts, the impact of television in future education defies calculations. World news and calamities will be viewed simultaneously with their occurrence, legislative bodies will be seen and heard in session, and artists and scientists of note will enter the classroom as teachers. World distances so narrowed to that fraction of time required to transmit the image from the studio to the screen will require revisions of standards and languages.

"These face-to-face experiences will give the student a new perspective of the world he lives in, a deeper understanding of the events of the times, and a broader sense of his responsibility as a leader in the world of tomorrow. As educators we need the 'vision' to keep pace with television."

Bulletin Board Blues

by William C. Miller

MILD-MANNERED TEACHER GOES BERSERK; DESTROYS CLASSROOM IN FIT OF RAGE

CENTERVILLE—April 17 (AP) —Residents of the quiet town of Centerville were shocked today When Miss Sadie Nobleman, teacher for over 30 years at P.S. No. 2, suddenly ran amok in her classroom tearing bulletin boards from the wall.

Fellow teachers and Miss Nobleman's students expressed surprise at her conduct but pointed out that Miss Nobleman had not been herself since additional bulletin boards were installed in her room. They expressed the belief that Miss Nobleman "suffered from fits of despondency" when faced with the problem of how to fill the bulletin board area.

Miss Nobleman was not available for comment.

Of course, this newspaper article is not true but the feelings of the teacher described will be understood by any teacher who looks upon constructing bulletin boards as a burden. One can see the unpleasantness that "covering a bulletin board area" entails for many teachers when it is noted that in most schools, hall bulletin boards are assigned from a roster like other unpleasant duties. Taking turns at this task is designed to minimize its unpleasantness but this in reality is not a solution.

One teacher, a confirmed bulletin board hater who finally became the school's bulletin board expert, analyzed her attitude:

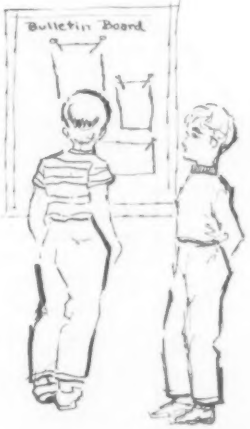
"One reason I hated to make bulletin boards was that my purpose and target audience were wrong. I made the bulletin boards in my room to please myself, other teachers, the administrators, and even passers-by. I judged them by adult standards and was never satisfied with the results of my efforts.

"Now I recognize the bulletin board as an educative and creative medium. I look upon it as an effective teacher partner, my most easily accessible audiovisual tool with the exception of the chalkboard. My approach now is to encourage and guide pupils in planning and making bulletin boards. Involving students in making displays for a specific instructional purpose adds to pupils' understanding and enjoyment and I find it a rewarding experience. The teacher who hates bulletin boards is often the one who says 'It's easier to do it myself.' It may be true that it is easier to do it yourself but this leads to tasteless displays and reuse of the same materials and ideas year after year. It also robs the teacher of the opportunity to use the bulletin board as a method of improving pupils' skills and abilities.

"Of course, I occasionally make a board on my own to stimulate interest in a new unit of work. When I do this I have a specific purpose in mind and find it a real challenge to make a board that will be interesting. I find myself looking forward to the effect it will have on my youngsters. For the most part, however, youngsters do the displays so that an occasional board made by me is a treat for the youngsters and for me since the responsibility for planning and constructing most boards now lies with them."

This teacher refers to a guided integrated presentation which has been planned to do a specific instructional job.

Here are some questions that we can ask ourselves to make certain that student-planned and constructed bulletin boards make their full contribution as an instructional medium.



1. Did the bulletin board grow out of pupils' needs and is it the result of pupil planning and participation.
2. Is it cooperative rather than competitive in its content?
3. Was the bulletin board cooperatively planned and constructed?
4. Did the experience give the students involved an opportunity to:
   a. Practice self-direction and improve social and democratic skills?
   b. Engage in a satisfying artistic and creative experience?
   c. Develop skill in searching for and using information?
5. Did the bulletin board provide a good learning experience for students in the classroom not involved in its construction and planning?
6. Was an attempt made to evaluate the bulletin board by the group who produced it?

Bulletin boards which are made using these questions as a guide are never boring to youngsters, for who knows better what phase of a subject is important or interesting to a class than the class members themselves? Moreover, such displays are always more interesting to the teacher for she is challenged to make helpful suggestions to the group, to help them evaluate their efforts, and to aid them in securing needed materials for display.

Perhaps the ultimate in teacher-pupil planning is when a group can function almost independently, setting its own goals, determining its own procedures, and using the teacher as a resource person to help them secure the materials and information the group feels it needs to solve its problem.

Israel-Giant Laboratory

(*Continued from page 125*)

I went on an unforgettable trip with the mobile unit to see two programs in villages of recent settlers from Yemen and Morocco. The first was held indoors and the second outdoors under the stars. The director explained that it takes quite a long time before some of the older people and many of the women come to see the films. The experience is completely new to them and they are fearful or shy about it. They are more likely to attend an outdoor showing for they can sit or stand on the fringe of the crowd and not feel so conspicuous, or so committed to participation in this strange new event.

The programs which I saw consisted of a newsreel summary of the ten years of Israel's statehood, a filmstrip on "Minorities in Israel" which dealt with the Christians, Moslems, and Druse, and a song program. The audiences were intensely interested.

Similar programs were given in the Arab and Druse villages. I had an interesting visit with the Druse teacher who directs adult education in the Arab and Druse villages in the Haifa area. (He had been in the United States last year where he appeared on television and lectured in various universities.) He and the other people in this program were enthusiastic about teaching through films and hoped that with more equipment this program could be expanded.

In addition to the materials produced in Israel, American films, filmstrips and recordings, distributed by the United States government or sent by producers and individuals from the United States to Israel, are in wide use throughout the country in every type of school on every educational level. As more equipment and more materials become available, Israel will want to — and will know how to — make very effective use of them to help solve its educational problems.

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Filmstrips

by Irene F. Cypher

It is good occasionally to review material that departs from the "beaten track." Much of what came in this month was a bit different either in general subject matter or in production techniques. There are so many things we need to learn about, and so many things to call to the attention of the boys and girls in our schools that it always seems sad to us when everyone keeps on talking about the same old things in the same old way. This is in no way intended to minimize the importance of stressing basics, and does not imply that we do not need to give proper consideration to fundamentals. But even the most basic of fundamentals might be remembered longer if it were made just a bit attractive or interesting (heresy, perhaps, but just the same we mean it!). While we are on this matter of "basics," we should also like to mention the importance of beauty and humor. Children in particular respond so wonderfully to true beauty and sincere humor. It seems a shame not to bring a little more of both qualities into the production of materials intended for use in classroom work. One of these days we intend to expound at greater length on this matter. Think it over when selecting materials for your own class, and see what happens when you use something beautiful to illustrate a point that has always been considered dull. This is particularly true with filmstrips, and we still need filmstrips in hitherto unexplored areas of the curriculum.

Demand, Supply and Balance

(9 strips, color; produced by The Conservation Foundation, 30 East 40th St., New York City 16: $49 for complete set; $18 for any set of 3 strips).

This is one of the most intriguing sets we have previewed in a long time and one with a host of possibilities to suggest for utilization. Basically the set is said by its producers to be created for the express purpose of exposing people to concepts concerning their environment. Certainly this is needed, and is a worthy intent! To do it, the various pictorializations in the strips give us material on which to build awareness and appreciation of the items which vitally affect our living. As we become aware of the nature of these things we are led to consider very important facts — that there is no substitute for water, space and pure air; that we must plan for strategic use of natural resources; that modern scientists are pushing back frontiers in the study of life on this earth of ours. The series is actually divided into three units — Unit 1, "What We Need," "Where We Find it," and "How to Get It" for primary grades; Unit 2, "The Demand, The Supply, Balancing the Supply and Demand" is for junior and senior high grades; Unit 3, "Can the Biologist Meet the Demand," "Can the Chemist Renew the Supply," "Can the Physicist-Engineer Strike a Balance?" is for senior high grades. At no time is the viewer given a series of "pat" statements. The technique has been followed of posing questions that force the viewer to look at a particular picture, find answers and form his own concepts, or draw conclusions himself. There should be some lively classroom discussions with these filmstrips; certainly there will not be mere passive viewing, and they offer much in the way of lesson-stimulant power. We refuse to recommend absolute grade levels for material of this type because there are so many possibilities for using it with different age groups. It is primarily most valuable for science and social science units; it should also be recommended for nature study, camp and scout groups, and for any unit on conservation.

Moody Science Filmstrips

(2 strips, color, produced by the Moody Institute of Science, Los Angeles 25, California; $6 per strip). Like the world, the curriculum is full of a number of things, areas that could be made very interesting if approached from a different viewpoint. In *How We See and Hear* the producers indicate that man has been provided with eyes and ears to see and hear. If these senses are properly used there are many intersting and wonderful sights and sounds to learn about. This filmstrip could be made the basis for a motivation lesson of interest in the world around us at different grade levels from elementary through high school. In *Wonders of Snow* we have a series of close-ups of design patterns found in snow crystals. These are in-

teresting and offer much in the way of suggestions for creative art work projects. The photography is good in both filmstrips and the color quality excellent. The same producer has recently announced production of flat picture sets, and one of the first of these sets deals with "Wonders of Snow." The combination of large pictures for display and study and the filmstrip provides an excellent combination of resource material.

Parliamentary Procedure in Action

(revised) (3 strips, color; produced by Educational Filmstrips, Box 289, Huntsville, Texas; $16.50 per set). Many people today find themselves faced with the problem of chairing a meeting and not knowing the first thing about parliamentary procedure. These filmstrips, based on the book, "The How in Parliamentary Practice," with special reference to Robert's Rules of Order, will certainly help them to handle almost any situation from calling the meeting to order, presenting reports, introduction of motions, handling of new business to closing the meeting. This is not an attempt to visualize a particular meeting nor to provide a story sequence. The strips will be at their best if used in connection with consideration and discussion of the techniques involved in conducting a meeting. Personally we would recommend projecting them several times – to give an overall presentation of the general situation and then in sections to illustrate each point as discussed. They will be helpful in both English and social studies classes, and very good for newly elected groups of officers of clubs and student organizations. They are also to be recommended for adult groups and clubs.

Plantation Life in Colonial Virginia and Planter-Statesman of Colonial Virginia

(2 strips, color; produced by Colonial Williamsburg, Williamsburg, Va.; $5 each). We can never fully appreciate the present unless we also understand the events and people of the past. The two filmstrips considered here help to recreate a picture of life and events in the formative years of our history. The first of course gives an overall view of life on a large plantation of the Mt. Vernon type. It unfolds a story of daily activities as well as scenes of family life. The second strip concentrates on the role of the plantation owner as a statesman and his part in drafting laws and formulating governmental patterns which eventually helped to shape our own government today. The strips help to create something of the atmosphere of colonial days and are to be recommended for social studies units.

The Race for Space

(single strip, black and white; produced by Office of Educational Activities, The N. Y. Times, 229 West 43 St., New York City 19; $2.50 single strip, $15 for series of which this is a monthly unit). Filmstrips are a "natural device" to use in conjunction with newspapers, periodical and journals. This being so, you have only to look at the amount of space allocated in newspapers today to "space research" to realize the timeliness of this particular strip. It presents a summarization of the activities currently in progress in both the United States and the Soviet Union; it also calls attention to the various attempts to penetrate into space by rockets and satellites, and indicates some of the barriers to be overcome as jet planes venture into higher altitudes. The content of the strip has high potential for pupil interest today and it can well be used in both social studies and in science classes at both junior and senior high school level.

AUDIO-VISUAL INSTRUCTION

By

JAMES W. BROWN, RICHARD B. LEWIS,

FRED F. HARCLEROAD

All at San Jose State College

Ready in April 1959

This text on audiovisual methods provides concrete, practical information on the use of instructional materials to plan and carry out learning activities. Examples of use have been drawn from all subject fields, from kindergarten through college. It is the first audiovisual text to use an inventive and stimulating format in which profuse illustrations are correlated with the text. Emphasis throughout is on the principle that learning is most effective when materials are integrated with instruction.

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McGRAW-HILL BOOK COMPANY, INC.

330 West 42nd St. New York 36, N. Y.

Film Evaluations

by L. C. Larson and Carolyn Guss

Scene from the Brandon Film "Prehistoric Images: The First Art of Man"

Prehistoric Images: The First Art of Man

(Brandon Films, Inc., 200 West 57th Street, New York 19, N. Y.) 16 minutes, 16mm, sound, color, 1955. $250.

Description

"The artist records for those who come after the image of the world he knows." Thus, begins a journey backward in time, revisiting the subterranean world of the cave-painters of prehistoric Europe. Through the cooperation of the French and Spanish governments, the film recreates for the beholder the rarely seen images traced on the walls of the caverns of Lascaux, Pêch Merle, Niaux, and Trois Frères in France and Altamira, El Castillo in Spain more than fifty centuries ago, when these early artists sought shelter there from the bitter cold left behind by the retreating ice-sheet.

The film begins with a montage of images recorded by the familiar artists of our time, then dissolves from century to century back to the earliest art of history, in ancient Egypt. Beyond this point, the viewer travels in complete darkness, with only the sound of dripping water thousands of feet below the earth's surface, to the subterranean gallery. A finger of light appears to trace the bounds of this world. For full minutes the camera records the awe of the spelunker, moving through great caverns and tortuous passageways, until at last the searching circle of light pauses on the signature of our host, the silhouette of a human hand.

We now begin to see, in succession, the strange beasts which populate this ancient hunter's world, traced with skill and simplicity onto the walls and cave formations. Some, like the horse, still live in the area today. Some, like the ibex and rhinoceros, are known only in other climates. Still others seem almost too fantastic to have existed — yet all are here, coinhabiting the darkness of the ancient grotto.

The camera records the anomalies of this ancient art — the odd conventions of distance and perspective, the shaping of chance stone-formations into horse or bison, and finally the curious images of odd design which surround the animal figures. To this last mystery, the narrator suggests the formula familiar in contemporary societies where voodoo rites are still held — trace the image of the quarry on the wall, then kill the image; thus will the success of the hunt be assured. We are now made aware of the image of the sorcerer — and of the countless arrow-like markings showering upon the animal figures. The odd angular shapes are traps to ensnare the running prey. This failing, there is a cliff over which they may be driven — and a feast awaiting on the rocks below. Some riddles are left unsolved — Is there an ancient myth behind the figure of a pony jumping over a red sun? Is the image of a man beneath the hooves of a running bison the record of the price paid by the hunter? The secret lies with the bones of the man who traced his hand on the wall there in the ancient grotto.

Appraisal

The experience which this film presents is a blend of the art of the movie-maker and of the painter. The story is told with little need of help from the sound track, which is low-key and somewhat hypnotic (the sound quality of the print reviewed was unfortunately poor). Variations in camera movement and pacing, lighting, and optical effects combine to keep the film a fascinating treat to the eye throughout — despite its motionless subject-matter — from the grandeur of the cavern to the violence of the imagined chase. It should be interesting fare to students of art and man, whatever their ages.

— James W. Armstrong, Jr.

Pictures Teach at Penfield

(Local Eastman Kodak Audio-Visual Dealer or Eastman Kodak Co., 400 Plymouth Avenue, N., Rochester, New York) Produced by Eastman Kodak Co., 17 minutes, 16mm, sound, color, 1958. Rental free. For purchase information apply to Eastman Kodak.

Description

With James Meagher, instructional materials coordinator at Penfield School, New York, as narrator and guide, the film shows through the case-study technique how the audiovisual program in the Penfield Schools helps boys and girls learn. It documents with sound photography educational practices in the utilization, distribution, and local preparation of audio-visual materials.

The film opens with a scene showing a school bus discharging two Penfield School passengers — David and his sister — at their home. In the kitchen they are greeted by their mother who gives them an after-school snack, discusses their day at school, and mentions their before-supper responsibilities.

Later at the supper table, the whole family discusses school activities. Be-

fore leaving the table, David mentions a film on desert lands which they have been studying. They all agree motion pictures help people understand ideas. As David leaves, Dad reminisces about his school days when he studied geography without the help of motion pictures. A flashback shows how the printed page failed to hold his attention and he found the pigtails of the girl in front of him much more intriguing.

A cut to a classroom at Penfield School shows the teacher preparing the class to see the motion picture "Life in the Desert." Among points to be observed she mentions "camel caravans" and "artesian well divers." David is the operator, other students manage the blinds and lights. When all is ready, the film is shown. The off-stage voice explains some of the more important learning advantages of motion pictures.

The action in the film shifts from the classroom to the audiovisual office where James Meagher, the audiovisual coordinator, introduces himself and explains some of the services and operational procedures of his department. David also explains some of the operations as he prepares Billy, another student assistant, to take his first motion picture projection assignment. David accompanies Billy to the class in which they project the motion picture on bees.

Time elapses and, a year later, David is in junior high school. Here he is interested in taking pictures. Some of his pictures are snapshots for the yearbook. Others are slides of rocks and of a science experiment for use in class instruction. Slides of an "Atoms for Peace" exhibit and vacation trips are also among many in the school audiovisual collection and are used over and over again for teaching purposes.

A return to David's family shows David urging them not to be late to the PTA meeting because his pictures will be first. As his parents assure him that they will be on time because they are interested in his work and proud of his accomplishments, the film points out that homes make schools what they are.

Appraisal

On the basis of several actual uses of this film with professional groups interested in the educational values of the audiovisual program, the evaluating committee highly recommends it as useful for showing (1) the values of an audiovisual program both to students in classes and to the student assistants, (2) the scope and operation of a representative audiovisual program, and (3) the interrelationships and responsibilities of faculty, students, and community as they develop the best possible kind of learning environment and experiences for boys and girls. Such learning factors as motivation, interest, reward, doing (self-activity), need, and cooperation are realistically depicted. Only in a very few instances do the actors and action fail to appear spontaneous. The Penfield School System, its audiovisual coordinator, and the producers of the film are to be commended for this contribution to education.

Learning About Flowers

(Encyclopaedia Britannica Films, Wilmette, Illinois) 10 minutes, 16mm, sound, color or black and white, 1958. $120 or $60. Teacher's guide available.

Description

This film makes frequent use of time-lapse photography to show the opening of the flower buds on some of the more common, cultivated and wild plants and tells of the importance of flowers to the plants and to man.

Opening scenes present static shots of blue, red, and white morning glories, then, by time-lapse photography, show in a few seconds the opening of a morning glory flower bud – a process that would normally take about two hours.

The film then shows "by moving picture magic" the unfolding flowers of the common field weed, goat's beard. The narrator tells that this unfolding normally takes only fifteen minutes so "why don't you try watching one some day?" Time-lapse photography then pictures the opening of a tulip flower and the opening of the many tiny flowers that are in clusters on the

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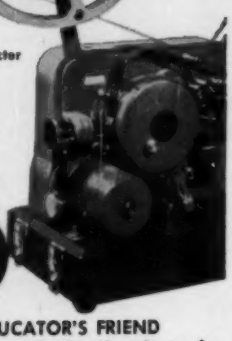

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pussy willow.

"Trees have flowers too," continues the narrator as the visuals show by time-lapse photography the unfolding of apple blossoms as they emerge from their buds. First, the bud scales are the most conspicuous, then the leaves appear and finally, a few days later, the flowers burst forth. Thus, it is evident that both flowers and leaves come from some buds.

Next, by time-lapse photography, the film shows the unfolding of the bud scales and the flowers of the flowering dogwood. The narrator explains that the flowers are clustered in the center of the four white scales which are often mistakenly thought to be flower petals.

The film continues by showing that flowers in addition to being pretty are also a source of food for some insects but, more importantly, they produce the seeds which are essential for the reproduction of most plants.

Next, time-lapse photography shows a bean pod emerging from the flower and shows that within the pod there are seeds. It shows the bean seeds being planted and by time-lapse pictures the young bean plant pushing through the soil.

The next sequence depicts a pumpkin in various stages of growth and pictures a mature pumpkin being cut open revealing many seeds. Further examples include showing that apples come from apple blossoms, dandelions produce seeds which are easily scattered by the wind and even the grasses have tiny flowers which produce seeds.

By time-lapse photography, the film shows the growth of a hepatica flower and also the withering of flowers that are picked.

The conclusion reveals that flowers left on the plant will not only continue to look pretty but many of them will make fruits and seeds which may be gathered and eaten.

Appraisal

This film by the use of time-lapse photography and other techniques does an excellent job of enlivening and clarifying an important but mostly static subject. Not only does it present specific facts concerning flowers but it also creates a feeling of respect for them by pointing out their importance to the plant and to man. In this film, the viewer sees phenomena which would be difficult to see clearly by direct experience because such processes would need to be observed in stages over a long period of time. Thus, in a matter of seconds, the flowers are seen bursting forth from the buds, the bean pod is clearly seen emerging from the flower. Nevertheless, the narrator encourages the viewer to observe for himself as many of these things as he can. Even though in most cases, the film indicates the approximate time the process observed by time-lapse photography in the film would take in nature, it is suggested that the teacher before showing the film clarify the relationship between actual time and screen time. The personalized narration and the technical excellence contribute much to the film's effectiveness. For example, the narrator suggests without being too obvious or authoritarian that it is better to leave the flowers in the field than to pick them. This film will probably be most useful on the primary and intermediate grade levels.

— George Vuke

Trees: How We Identify Them

(Coronet Instructional Films, Coronet Building, Chicago, Illinois) 11 minutes, 16mm, sound, color or black and white, 1958. $100 or $55. Teacher's guide available.

Description

Trees: How We Identify Them shows Marge and Kenny as they learn to look for certain clues when identifying trees — location, shape, bark, and leaves. That a tree can be identified by one or more of its features — shape, bark, leaves, or fruit — and that a good starting point for identification is to find out what kinds of trees commonly grow in the viewer's part of the country are the introductory ideas.

The film then locates on an outline map various sections of the country and by overprinted labels shows the trees that are indigenous to these sections. In the north, central, and eastern forests the common native trees are fir, pine, spruce, maple, and birch. In the south, other trees are common — oak, cypress, cedar, gum, and magnolia. In the west the common native trees are pine, spruce, cedar, fir, and giant redwood.

The film continues by showing that in the winter it is easy to see the shape of most trees and shows as examples the American elm, the rounder shaped beech, and the long, narrow shape of the Lombardy poplar. Next, it explains that the bark of many trees has unique characteristics and can be used for identification. It pictures the mottled bark of the sycamore, the furrowed bark of the oak, the smooth, white bark of the birch, and the unusual bark of the shagbark hickory.

Continuing, the film tells of the difference between deciduous and evergreen trees. It explains that most evergreens have needle shaped leaves; however, some that do not, such as the live oak, are also "evergreen." Blue spruce trees are shown to have large cones and square needles with sharp

points; the balsam fir — flat, blunt needles that seem to grow upward; and the pines — needles that grow in bundles or clusters.

It is also possible to identify deciduous trees in the winter by examining the buds. The film shows Marge and Kenny examining the opposite buds of a maple and dogwood and the alternate buds of an oak and beech. They put a few twigs in a vase of water in the house and after the leaves emerge from the buds, they identify them as being beech leaves.

The film then shows that some leaves are compound, such as those of the horse chestnut, and some leaves are simple, such as those of an elm. Also, the edges of the leaves differ, for example, the edge of the magnolia leaf is smooth, that of the holly leaf has sharp points and the tulip leaf is odd shaped.

The fruits of a tree may also aid in its identification. The film pictures the prickly balls of the sycamore, the acorns of an oak, and the green nuts of the walnut.

As a final idea Marge and Kenny are shown making a permanent leaf record by pressing leaves on carbon paper with a hot iron, then pressing the leaves on a sheet of white paper. The summary reviews the key ideas.

Appraisal

The evaluation committee felt that this film would be the most useful in helping to introduce a unit on trees and their identification. The teacher could follow the showing with direct experiences and numerous vicarious ones. Since the film presents many specific facts as well as broader concepts, the teacher should probably plan to show the film several times. Its presentation of interesting yet simple activities, such as the making of a leaf print, will help to encourage the child to learn more about trees. Teachers of intermediate and junior-high classes will probably find this film most useful; however, many of the facts and concepts presented are also taught in senior-high biology classes.

— George Vuke

Spotty the Fawn in Winter

(Coronet Instructional Films, Coronet Building, Chicago 1, Illinois) 11 minutes, 16mm, sound, color or black and white, 1958. $100 or $55. Teacher's guide available.

Description

Spotty the Fawn in Winter tells the story of a young deer who makes friends with a little girl living on the edge of the forest and receives food from her during the cold winter months as a reward for his courage.

The film opens with scenes of a mountain lake in autumn, trees with brightly colored leaves, and a mountain brook with leaves floating lazily upon it. "Spotty" is nibbling grass near his mother. He is growing up and sometimes explores the forest alone.

As later autumn comes, more leaves fall. Spotty is growing larger and is losing his spots. Some of his friends are the rabbit, the beaver, the chipmunk, and the birds. He is somewhat unsure of the little girl in the log cabin, however. She feeds the birds from the suspended feeder and also feeds the chipmunks and squirrels. These animals are not afraid of the little girl, but Spotty is still fearful of going near her.

One morning Spotty awakens to find snow all over the ground. Mother doesn't seem to mind but snow is new to Spotty. Everything looks changed. The branches of the evergreen trees are heavy with snow. Like other animals Spotty goes out to look for food, but finds all the grass and leaves covered with snow. Soon he finds himself following the path to the little girl's cabin. He watches her put out food for the birds. She sees Spotty and brings out a wooden box in which she puts some bread and corn meal. Knowing Spotty might be afraid, she hides behind the corner of the cabin to watch Spotty. He cautiously draws near, takes a little food, then bounds away.

Now the winter is becoming more severe. There is a cold wind blowing and a heavy snow falling. Spotty is snuggled by a tree, sheltered from the snow. He is not cold because of his thick hide and fur. The snow and wind eventually stop, and Spotty again looks for something to eat. Even evergreen twigs are eaten by a hungry deer. He finds his way toward the little girl's cabin, and she is there feeding the birds. She holds out a piece of bread and calls to Spotty. Spotty slowly comes to her and eats the bread out of her hand. Not only has Spotty something to eat, but he also has a new friend.

Appraisal

Spotty the Fawn in Winter, a companion film to *Spotty: Story of a Fawn,* accomplishes adequately the purposes of showing physical changes in a young deer, illustrating seasonal changes in the mountain forest, pointing out the winter food problem of forest animals, and showing kindness to animals. The film is designed for children in the primary grades. The telescopic shots of this deer and some smaller animals are commendable. The rate of development is satisfactory for the primary-age level, and the continuity of the film is excellent. The narration runs appropriately with each scene and is intended for the upper-primary vocabulary.

The attempt at audience participation is achieved by using the little girl in a simple, undramatic role into which any child of that age could easily place himself. The previewing committee feels that this film left with them a wholesome, pleasant feeling and they feel that primary-grade children will enjoy seeing it as well as learning about the life of a fawn during the winter months and how a little girl befriends wild animals and birds during the winter.

—J. Robert McAdam

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Each Room an AV Room

(*Continued from page 127*)

needed for the new school is difficult to determine in advance. However, the goal to be achieved can be stated: *To make all kinds of equipment immediately available to each teacher."*

As the target date for opening the school in September 1959 came closer, decisions had to be made about how much audiovisual equipment. It was decided to provide "minimum essentials" but this was difficult to estimate because it is not known precisely what impact this kind of audiovisual classroom facility will have upon teaching methods and procedures. Two fundamental assumptions, based upon research evidence, had been made. It was believed that "teachers want to use audiovisual materials in their teaching." It was also believed that "there is a close relationship between the building facilities provided for using audiovisual materials and the extent the teachers can and will use them."

The initial provision of "minimum essential" audiovisual equipment will be more than three times that which has been provided for any other Rochester high school. In round numbers this means, for instance, fifteen sound motion picture projectors, twenty overhead projectors, twenty tape recorders, etc. But this is only a conservative estimate of the amount of equipment that eventually will be needed and used in East High School. Plans are being made to provide additional audiovisual resources as needed to achieve the goal of providing every teacher with the tools he needs.

There is more to be told about the audiovisual facilities of Rochester's East High School and it is planned that this will be done in two additional articles. The next one will tell more about the small auditorium or "Forum Room" with its integrated radio and television workshop studies. It is at this point in the school where the control center is located for all of the radio and television facilities that serve the whole school.

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AUDIO

by Max U. Bildersee

"Speed" and "Speed-up" are keynoting the changing educational scene today. "Learn more" and "Learn it sooner" are dynamic factors in course of study revision, curriculum development and instructional materials preparation nationally as well as locally.

The accomplishments of today's high school graduate are far greater than those of his parents. The academic school of today teaches, and properly so, courses which were reserved for the college student a generation ago. Not by selection from above, but by expressed individual option in the democratic tradition, we are preparing scholars for study, scientists for research and we are developing through our schools not only opportunities for advanced study but also terminal vocational facilities unknown to any previous generation of students.

Educational progress is continually more closely relating schools and school work to the needs of the individual as well as to the local and national communities. There are many reasons for this but basically it is not "Sputnik" but rather the sincere desire of each of us to give the next generation greater opportunities than we knew.

"Speed-up" is affecting all instructional levels. "Speed-up" is changing the shape of the classroom and the nature of instruction. "Speed-up" does not change the nature of learning but rather finds new ways to encourage more rapid advancement for all — and particularly for the exceptional child.

"Speed-up" is attacking the elementary school and perhaps most widespread is the clamor for foreign language instruction in the primary and intermediate grades. "Is this good?" is a question which cannot be answered. We are told that bi-lingualism is traditional in many European countries in the school program. Our solid English-speaking nation and neighbor to the north have insulated us from this type of thinking. And, a generation ago, when information transmission with the speed of light was still a novelty, such insulation was adequate to protect the school child.

But today we must think in terms of at least mastery of English and solid acquaintanceship with one or more other languages. And this instruction will begin in the elementary school someday.

Even when can be determined. Faint rumblings of this development are seen today in national, state and local reports of increased foreign language interest. Parent-Teacher Association local groups undertake studies and from their findings new avenues of study are offered. The State Education Departments, too, show this growing trend and the U. S. Office of Education sees fit to publish special reports on the employment of language laboratory facilities in instruction.

Are elementary school personnel "dragging their heels?" Emphatically, no! They are working to determine what teacher training is required for successful elementary school instruction in another language. Rather than saying "we can't" or "we won't" they are experimenting. And the simple and frequently informal investigations today indicate one major need — *adequate materials.*

This is a challenge of tremendous proportion to the audiovisual field. Particularly, this is a challenge to audio oriented instructional materials personnel everywhere.

The child we would teach has not yet mastered English. Grammar is comparatively unknown to the child except that some can "hear" the errors in their own verbal communication. Obviously the traditional introduction to language study through the grammar is out of the question. The child can only study the language as a communications medium — as he studies his own.

The child has learned his own language through sound — and can learn another. He has learned speech through imitation, unashamed mimicing, and so can learn another. There is good reason for the ability of the alien child to adapt himself more successfully to a new linguistic environment than can his parents. The success which the child can know can be turned to good account in instruction.

The lack is adequate teaching materials. It is pointless to begin foreign language instruction in the third or fourth grade if that instruction is to be interrupted at the sixth grade, and begun again in the ninth as though there had been no previous instruction. It is equally pointless to wait to begin foreign language instruction until speech habits are set and set firmly if adequate materials are available in the lower grades.

Audiovisual materials producers are challenged with the superable task of planning, producing and distributing these instructional materials. These will comprise the gamut of audiovisual materials but, because the emphasis must be placed on the communication of ideas via speech, the greatest challenge faces recordings producers.

One change will be in the philosophy of production. Audiovisual materials suppliers have been in the habit of thinking almost exclusively in terms of "enriching" and "supplementing" instruction and hardly ever in terms of supplying basic instructional materials. But in this area we cannot "enrich" and "supplement" that which does not exist and which cannot exist for reasons of communications difficulty. No, the fundamental medium of language instruction is audio and the fundamental materials form is the record, because the record is most flexible from the instructional application standpoint. The recording, however, no more stands alone than does the picture or other visual stimulus. Multiple stimulation through audiovisual media can be the basis for foreign language instruction at all school levels providing we are prepared to fill the existing void – the void of suitable material designed for continuous study for a six or eight year foreign language instruction program to begin in the elementary school and to continue into and perhaps through the high school without interruption.

Such does not exist today . . . but will be in the hands of teachers soon, we hope.

☆

PINOCCHIO is a favorite with children. Carlo Collodi's creation has intrigued children and adults alike since it was published almost eighty years ago. There are two simple adaptations available on records and one complete presentation.

Disneyland offers an adaptation of Pinocchio (Disneyland ST 3095) taken from the sound track of the motion picture. In this adaptation Jimminy Cricket plays the part of the puppet's conscience and narrates the developing plot. This light but interesting treatment of the classic story is replete with music and other Disney-ish additions. The recording generally follows the main plot line through to the reunion of the puppet with Gepetto. This is an entertaining presentation and may be used in a variety of informal situations in schools and libraries, but it is primarily intended for entertainment at home.

Similarly light in treatment, and similarly primarily intended for home listening, is the *Columbia* recording of Pinocchio (Columbia CL 1055). This, too, is a musical adaptation taken from a telecast. Mickey Rooney plays the title role and the featured players include Fran Allison, Jerry Colonna, Stubby Kaye, Martyn Green and Gordon Clark.

The complete story of Pinocchio cannot be presented in the original form, except as a continuing story. It is too long for one "listening period" for children just as it is too long for them to read at one sitting. But *Libraphone* offers a complete reading by Ian Martin. Libraries can use this recording for story hour presentations as can teachers.

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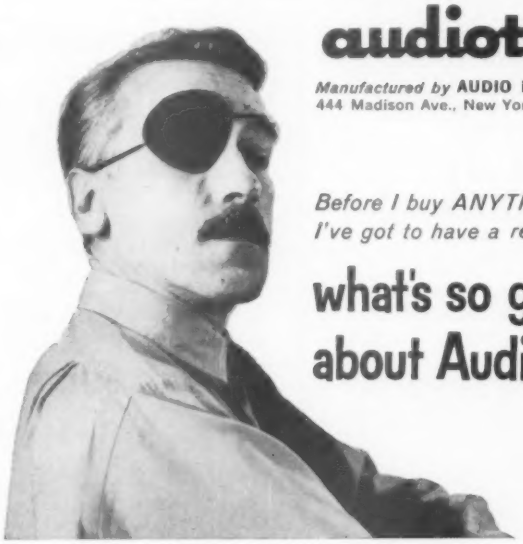

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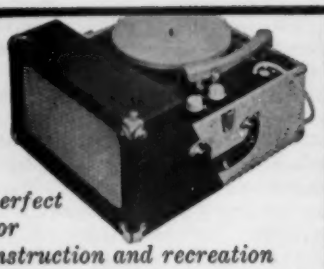

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Charles Lampkin offers an exceptionally artistic performance reading poems on SINGERS IN THE DUSK (*National Council of Teachers of English*, XTV 25689/90). This superior recording offers much to secondary school English instruction and can be made to serve a variety of sound purposes. Hearing it can motivate creative writing and can develop audio understanding and appreciation. The poets represented are James Weldon Johnson, Paul Laurence Dunbar, Frank Marshall Davis, Herbert Clark Johnson, Countee Cullen, Arna Bontemps, Langston Highes and Donald Jeffrey Hayes.

The poems read include "The Creation," "Dawn," "Life," "Theology," "Ere Sleep Comes Down to Soothe the Weary Eyes," "Tenement Room—Chicago," "A Boy's Need," "The Wise," "Nocturne at Bethesda," "The Glory of the Day Was in Her Face," "The Negro Speaks of Rivers," "Mother to Son," "Ballad of the Man Who's Gone" and "Benediction." School and public libraries can find profit in using this recording with other anthologies of similar poetry in special programs. Further, these may represent a challenge to good sound system utilization in a variety of listening situations. Such material as this does not require the formal classroom scene, but can serve a variety of educationally valid ends.

Charles Lampkin brings a variety of experience and learning to this recording. Born in Montgomery, Alabama, Mr. Lampkin studied at the John Carroll University, the Cleveland Institute of Music and the Juilliard Graduate School. In addition to extensive experience as a public school teacher, Mr. Lampkin is known as an actor and as a platform lecturer on Negro folklore and music.

☆

How delightful are the memories of childhood conjured up through reliving earlier experiences. ALICE IN WONDERLAND and THROUGH THE LOOKING GLASS are treasured memories to most adults, exciting experiences to most children. Here is the free play of imagination designed to charm — and succeeding so well that each generation pleasures in introducing Alice to the next.

These two titles have been superbly recorded by *Caedmon* (Alice in Wonderland: TC 1097 and Through the Looking Glass: TC 1098) in a manner which will delight young and old alike.

These recordings feature excellent performances by Joan Greenwood, as Alice; and Stanley Holloway as the narrator. Miss Greenwood brings to the recordings an exceptional theatrical career involving performances in Shakespearean roles at the Old Vic and as a comedienne playing opposite Alec Guiness in a variety of film roles. Mr. Holloway offers a similarly varied acting career and brings exceptional talents to the recordings. Miss Greenwood and Mr. Holloway are supported by such talented performers as Peter Bryant, Patricia Somerset, Billie Hill, Timothy Bateson, John Hollis, Rosamund Greenwood and others.

Children and adults alike will enjoy these listening experiences. The recordings can be used in elementary classrooms to motivate reading, and to present the stories in this audio form. Similarly, libraries can add these recordings without fear to shelf and loan collections.

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AV in the Church

by William S. Hockman

Locating Projection Screens

Would you be unorthodox enough to put one in a window, or in the corner of a room? We put one in a window and we like it fine. Here's how it happened:

The photo shows it mounted and down. When up it is hardly noticed. Set well back into the casement window, it acts as a black-out for that window and admits a pleasant and useful halo of light at the top and sides.

In this room there was no other location for it. It had to be on this side. We had no options. We could choose between a tripod or wall screen. We needed all the feet, and even inches, of throw we could get. Putting a tripod screen in front of the worship center would cut the throw by 3 or 4 feet. Use was to be frequent, and to move the table away each time was just too much bother, commotion, and work. By hanging the screen in the window we could get additional throw. It would be there to be easily and quickly pulled down when needed; or pulled down ahead of time. A bit unorthodox, we agree, but an effective and acceptable installation.

In the same unorthodox spirit the screen placement problem was solved for a square preview room at the Audio-Visual Center of Syracuse University. They placed it in one corner, mounting it on neat brackets on the converging walls. It was out of the way, acceptable in appearance, always ready, maximized throw, and put all the floor space, except the extreme front, within the angles of good viewing.

In like manner a dentist friend of mine mounted a wall screen over the door between his living room and den, and on the den side. Now he just pulls the screen down to show his beautiful slides to his friends, and when not in use the screen is out of the way, out of sight, and handy for the next use. A little ingenuity pays off with screen placement.—WSH

Our Tiny Tots See A Motion Picture

Every now and then I like to test a film with an audience before writing the review. It helps to keep my evaluations from becoming too subjective. No doubt many of my readers wish I would do more of it. Here is an instance I will tell you about.

I have just come from presenting the sound and color film, *Frances and Her Rabbit*, to our church week-day nursery school of 97 children and staff of six trained and experienced teachers.

Neither room used by the three age-sections of this school being large enough and suitable for this preview, all the children were brought into another room. It was set up so that each section would have its own group of chairs. While the chairs were over-size for these children, the room was entirely ready when the children were brought in.

The three-year olds sat in the middle, directly in front of a wide-angle screen; the four-year olds on the left and the five-year olds on the right. An aisle separated the sections. Since the film had a running time of only 11 minutes we hoped they could endure the chairs that long. It was the best we could do, so we went ahead.

Our purpose was to see if this film, made for kindergarten and primary grades, would interest these children. Our secondary objective was to entertain them. We did not aim for teaching outcomes at all.

I gave the children a very brief "introduction" to the film. I named the pet and Frances. I told them what would happen. Of course they wanted to talk, but we got on with the film — carrying on a conversation with 90-some children was not our intention!

What happened? By and large the middle group lost interest soon after the rabbit finished drying his ears. (He got them wet when he went out in the rain.) They looked at the projector, at the other children, at each other and talked a little. A few were held by the screen.

Over in the four-year old section attention was better. They laughed when the rabbit dried his ears, and vocalized their reactions from time to time. Several lost interest after a few minutes, when Frances began drawing her picture. From outward indications I would say that their attention was never more than 60 percent.

Obviously the five-year olds were attending more and enjoying the film more. Very few lost interest. They sat forward in their chairs. They laughed; they smiled; they showed their enjoyment. After 8 minutes their attention flagged a bit, as the picture making seemed to come to a stall. It picked up at the end where Frances and Hopper went out to play, the rain being over.

What did we learn? First, that it is a great bother to bring children into an "audio-visual room." We would not have undertaken it at all if we had not wanted to test out the film on the three age-groups under the same conditions of projection. (We use some filmstrips in our program, always in the regular room.)

Secondly, we certainly learned that this film was not for the younger children. It did interest the older section. Thus, we are in agreement with the producer when he says it is for kindergarten.

Thirdly, we are pretty sure that there was some mental fall-out from this film, but we don't know what. Perhaps on Friday, when the children return, some evidence of this will be seen in their conversation and especially when they get to the "art" part of the morning's program. Will they

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recall Frances and Hopper, her white rabbit?

Another way to find out if this film made any traction with the children would be to phone the homes Wednesday afternoon and talk with the mothers. It would be intresting, too, to see how fast this film-experience recedes to the periphery of the child's mind. What will be the sticking power of the images and ideas of this film in these little minds? But, this is "research" beyond our intent and competency.

While we were not checking this film for its instructional values, we believe that it has a high potential in this direction. Obviously, it can be easily used to give pleasure (entertainment) and to expand experience. No doubt at our next Staff Meeting the teachers will bring up these considerations.

In conclusion, from what I have seen of this film, I am in full agreement with the distributor (International Film Bureau, 57 East Jackson Blvd., Chicago 4, Ill.) when he says that *"Francis and Her Rabbit* will leave children with a lot to talk about." It certainly will motivate children to talk about their pets, and it certainly can be *used* by teachers in both church and school to accomplish many important outcomes, which they will have no trouble at all in setting for themselves once they have previewed this charming and technically excellent film.—WSH

Opaque Projectors

Mrs. S. J. Bradley of Florence, Kentucky, observes in a letter that she has "never seen opaque projectors recommended for church use," and adds that "there seems to be no limit to the availability of really good pictures." In closing she asks, "Is there some reason why they are not satisfactory?"

Reducing a ten-page reply to several paragraphs, Mrs. Bradley, we might put the whole matter this way.

There is a great volume of usable material. The trouble is that too few people see the potential of the material all around them. One teacher will, and while she teaches the projector will get a lot of use. Her successor, not envisioning the possibilities of her own hand-made and hand-prepared materials, will let the project stand idle. Thus, a costly piece of equipment must wait it out until another person comes along who is enthusiastic about this type of material.

Again, some people have jumped off without noting how deep the water was! They found that usable material was a little more scarce than they imagined. This hurt. They found, too, that for best results a pretty dark room was needed. That was often hard to get. In like manner a good screen was needed for best results. This slowed the popularity of the opaque projector.

Very little ready-made material came along for the opaque projector. Materials to supplement missionary and stewardship education came in filmstrip and film form. Curriculum enrichment material came in these media, also. Thus, those who produced ready-made materials for the use of the church by-passed the opaque projector. This has had its effect on its popularity in the churches.

You must think your situation through; you must reach your own decision. It is best to estimate the potential of any media in relation to your basic need, to your teaching staff and its interests and its attitudes, to the other equipment in use (or not in use) in your church. This study and decision could well be that of a small group of interested people. It would be better still for this study to be made by an officially appointed committee. Then the decision would have status. It would hinge less upon the enthusiasm of one person for a given type of visual aid, and strike a better balance among all the fine media available to the churches today.

You say you "use a filmstrip projector" in your little church. This is fine. Keep right on doing so. Your inference that the opaque projector might take the place of filmstrips and films is not quite sound. If you follow that line of reasoning you will be in trouble. One visual aid does not substitute for another. They supplement each other. Variety is needed in the church's program. Without filmstrips and films your visual aids program won't have much scope and variety.

You speak of the expense of filmstrips. Look at it this way: If you buy a filmstrip for $10.00 and use it *just* ten times in five years, and only 100 people see it in those five years — What is the cost per person seeing it? Is ten cents too much to afford? Can we ever take cost figures seriously when we are sharing the Gospel and its meaning with children and young people? What money value would you put on the insights, ideas, and convictions which the church and its teachers shared with you when you were a child and a youth?

In closing, let me go back to another basic consideration: Some teachers can use opaque materials creatively; others just show them. The catch comes in putting them together so they have educational impact. By and large a lot of time and planning, and downright educational understanding, is going into the filmstrips and films which are being made for church use. This tends to make their use easier as well as more effective in the hands of the average teacher.

Blessings on your work and I hope this will be of some help to you.—WSH

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ing seen it twice in B&W and three times in color, this reviewer is more than convinced of its general excellence. Having invited in a few friends for a preview, he observed its impact on them — as he himself experienced it.

Produced in commemoration of the 350th anniversary of Rembrandt's birth, this film passes before us sixty selected original Rembrandt canvases from twenty-nine museums located in twelve countries. Who sets this feast before us? Bert Haanstra, who was commissioned by the Netherlands' Government Information Service to produce this informative, beautiful, and moving film.

As the camera brings these great paintings before us the commentary (effectively narrated) adds its insights and guides our thinking. Having left many self-portraits, the producer has with consummate skill used them to bring the man Rembrandt as well as the artist before us. In a sentence or two his life and work is summarized as, with great optical finesse, these self-portraits fade one into the other as the years of his life went by. With such a beautiful ending, you can only say, when you have regained *your objectivity*: "What a wonderful experience!" And so it was with this reviewer. To see this film is to have an experience, and no greater tribute can be paid to a motion picture.

Who makes this fine film available to the American public? Coronet Instructional Films, Inc., Coronet Building, Chicago 1, Ill. The running time is 18½ minutes; you will think it twenty eight! The color version, of course, is more than worth the extra rental cost. Very highly recommended. —WSH

The editorial staff members of this publication, together with consultant experts, are in the process of devising an improved format. The staff will be most interested in hearing reader reactions.

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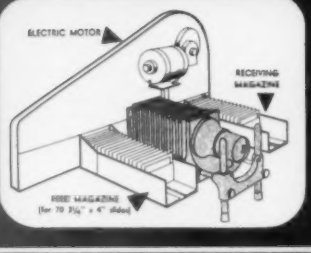

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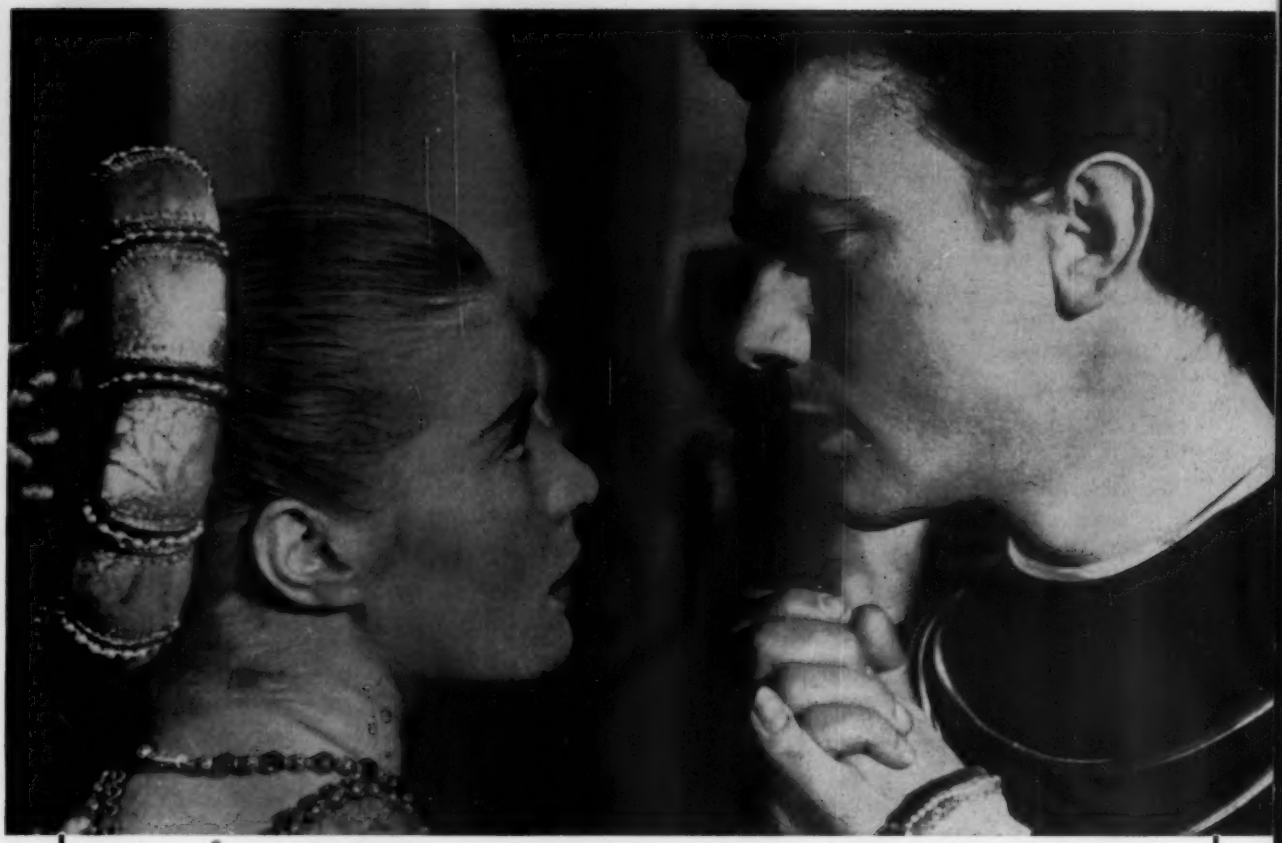

PHOTOPLAY FILMSTRIPS

Prepared by William Lewin, Ph.D.

Romeo and Juliet—Shakespeare's great love story illustrated in color from the J. Arthur Rank production filmed on location in Verona and other Italian cities. 44 frames. **$7.50.** With guide, **$7.80.**

Richard III — Based on Laurence Olivier's colorful screen version of Shakespeare's famous play. 48 frames. **$7.50.** With guide, **$7.80.**

The Glass Slipper—The charming fairy tale of Cinderella, told in a new way, based on the M-G-M photoplay. 36 frames in full color. **$7.50**

Alexander the Great — Biography of the first man to conquer the civilized world, based on the photoplay. Shows Alexander's effort to unite Europe and Asia, a task with which the U.N. is still faced. 55 frames. **$7.50.** With guide, **$7.80.**

A Lesson in Mythology — Explains Andromeda, the Minotaur, Iphigenia, etc., based on M-G-M's The Living Idol. 25 frames, color. **$7.50.**

The Vikings — In full color, 47 frames, based on the Kirk Douglas production. **$7.50.** With guide, **$7.80.**

Julius Caesar, set of 2 filmstrips in black-and-white, presenting 97 scenes in the M-G-M screen version of the play. **$6.00.** With guide, **$6.30.**

Knights of the Round Table — A set of two filmstrips. Part One, 25 frames, explains the background of the story, its theme, its significance as an early attempt to organize a league of nations and how the United Nations Security Council is the Round Table of today. Part Two, 28 frames, tells the colorful story of the great legend, based on the M-G-M photoplay. **$7.50.**

Adventures of Robinson Crusoe — In full color, 50 frames, a clear pictorial guide to the Defoe classic, based on the United Artists screen version. **$7.50.** With guide, **$7.80.**

Columbus—Black-and-white, based on the J. Arthur Rank production starring Fredric March. 55 Frames. **$3.50.**

Hansel and Gretel — In full color, 42 frames, the highlights of the beloved fairy tale as performed by the charming Kinemins of Michael Myerberg's screen version, released by RKO Radio Pictures. **$7.50.** With guide, **$7.80.**

Greatest Show on Earth — In full color, a lively pictorial guide to the circus, based on Cecil B. DeMille's Technicolor photoplay, which won the Academy Award in 1953 as the best picture of the year. 40 frames. **$7.50.** With guide, **$7.80.**

Ulysses — In full color, 64 frames, a pictorial guide to the new Paramount screen version of Homer's Odyssey, produced in Italy. An invaluable aid to the study of the classic. **$7.50.** With guide, **$7.80.**

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New Equipment and Materials

For addresses of the sources supplying information on which these listings are based, refer to Directory of Listed Sources, page 157. For more information about any of the equipment announced here, use the Readers' Service Coupon on page 155.

NEW EQUIPMENT

CAMERAS, Still

Single-lens Reflex Camera. Japanese-made "Topcon" features 58mm f:1.8 lens; split-image eye-level 1:1 viewfinder; 1-1/1000th focal plane shutter; single stroke rewind lever; folding rewind crank; with lens $295; camera body (interchangeable bayonet lens mount) $195; carrying case $15.50. BESELER.
For more information circle 101 on coupon

CAMERAS, Accessories

Copying Stand. The "Rowi" can be dismantled to take very little space, yet is solid enough for copy up to 8½x13 on cameras 35mm to 4x5. Precision adjustment for framing and focus. Versatile, from microscopy to wall photos. $34.50; illuminator $19.85. B&J.
For more information circle 102 on coupon

"Exporite" Meter for Polaroid. A low-priced meter fitting the Polaroid accessory clip reads directly 0-20 in new EVS numbers, and ASA 70 to 1000 speeds. $6.95; case $1. PIDC.
For more information circle 103 on coupon

Kino-Titler. Includes height-adjustable auxiliary closeup lens attached to cast camera base; 12" spacing rod; easel for holding 5½x4¼" title cards. For 16mm and 8mm titling, including animated titles. $6.95. PIDC.
For more information circle 104 on coupon

Mecablitz Transistor Flashguns. BURBR Dual transistors reportedly assure constant light output and flash factor during extended lifetime of the batteries. Model 101, using 4 batteries, $54.95; Model 200, using 6 batteries, $69.95.
For more information circle 105 on coupon

Stereo-Microscopic Camera. A 35mm Graflex Stereocamera with special prism compensating system for use with AO Cycloptic Stereoscopic Microscope. Adapter attaches to microscope stand and permits camera to be swung into position over the eyepieces, to take a 3-D record of exactly what the eye has seen. AMERICAN OPTICAL.
For more information circle 106 on coupon

Strip Printer for 35mm Negatives and Transparencies. Has built-in printing lamp and safe light, permits 1 to 4 sec. exposure control. — useful in duplicating schoolmade filmstrips; microfilms. $49.50. B&J.
For more information circle 107 on coupon

Three-faced Flash Shield. Fits over most flash guns; one face polarizes, another compensates for use of daylight film with clear flash bulbs; the third is clear, guards against shattering bulbs. $3.75 to $5.50. TIFFEN.
For more information circle 108 on coupon

Twin-Lens Closeups. Adapter for reflex cameras with bayonet mount; lens coupled with prism that compensates for parallax between viewing and taking lenses. Field down to 7 to 10". $7.95. PIDC.
For more information circle 109 on coupon

PROJECTORS, Movie & TV

Ediophor TV Projector. Large screen (color 16' b&w x 32'), using Swiss color wheel system, 35' trailer houses 4 cameras, etc., 2 projectors (800 lb., 65" high, @ $16,000); crew of 8 to operate, total cost $336,000. CIBA.
For more information circle 110 on coupon

PROJECTORS, Still

Rainbow "Magnajector"

Opaque Projector Weighs 28 oz. The plastic "Magnajector," with 60-watt lamp, is designed to project a field of up to 3⅝ x 3 inches. $7.95. RAINBOW.
For more information circle 111 on coupon

PROJECTORS, Accessories

Combination Wheeled Storage Rack. Films, filmstrips, tapes, slides each in own compartment, on mobile cart that serves as a projector stand. SMITH.
For more information circle 112 on coupon

80-foot Rear Projection Screen. POLACOAT rear projection screen material is now available to order in any size from 3x4' to 40x80'. Seamless to 10', edge-welded from endless rolls in the larger sizes. $2.50 per square foot.
For more information circle 113 on coupon

Polacoat Projection Screen

Folding Projector Stand. Improved model has **metal** top and middle tray 13x22"; metal dowels, wooden accordion-folding legs; adjusts to 22", 30", 36", and 40" height; folds to approx. 16x 24x4". $14.95. OCTO.
For more information circle 114 on coupon

Ken-Rol-It Projector Table features 10" rear wheels for stairway transport. 40½" high; 42 lb.; steel tube frame; $49.50. KENROL.
For more information circle 115 on coupon

Mylar Splices Filmstrips. Tough, thin splicing tape, either transparent or opaque (for magnetic film), 16mm single or double perforation, 35mm for filmstrips. Also splicing block. Free brochure. FLORMAN-BABB.
For more information circle 116 on coupon

Slide Mounts. Standard or 2¼x3¼. Aluminum frame, thick micro cover glasses, double fold heavy paper mask. Choice of three mask apertures. Box of 12 $3; 50 $12. EMDE.
For more information circle 117 on coupon

Stereomounts. Aluminum self-aligning mask holds cover glasses. Three types of mask—Close-up (under 7'), Medium (4 to 20'), Normal (7' to Infinity). Box of 20 $3.50; per 100 $16.50. For EK cardboard stereos $32.50 and $14.50.
For more information circle 118 on coupon

Ultra-Violet Photomicroscopy. B&L-RCA joint research has developed a compact U-V image converter, an electronic ultrascope tube producing a visible image. The microscope, with U-V optics and image converter, is priced at about $3250; the image converter unit (ultrascope and 35mm camera), for use on existing monocular microscopes, is priced at about $1500. B&L.
For more information circle 119 on coupon

Wide-Angle Projection Lens. New 1" lens produces a 9' picture on a 10' throw, on DuKane Auditorium Slidefilm Unit. $65. DUKANE.
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SOUND EQUIPMENT

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For more information circle 121 on coupon

Harbeck Electrostatic Speaker. Maker claims 360-degree dispersion, full circle, full cycle; 4-8-16 ohm taps. $125. ELECTROCOUSTIC.
For more information circle 122 on coupon

Magnetic Tape Eraser. Bulk tape demagnetizer; reel spindle mounted to prevent missed spots; 5 to 10½" reels; will demagnetize tools, instruments, heads. $27.50. MICROTRAN.
For more information circle 123 on coupon

New Zenith Line emphasizes that it uses no printed circuitry, citing this feature as a "service saver"; visible operating controls are grouped accessibly in one corner of the cabinet; the Space-Command remote control is continued. TV-phonograph, console and AM-FM phonographs and 14-17" portable TVs are part of line. ZENITH.
For more information circle 124 on coupon

Norelco "Continental" Stereo Version. This Philips' tape recorder has two preamplifiers, with controls; for stereo playback a second power amplifier and dual cone speaker ($95) is needed. The recorder is 3-speed (7½ips — 1⅞) 40-16,000 @ 7½, five outputs, 7 tubes. $299.50. NAPHILIPS.
For more information circle 125 on coupon

60-watt Stereo Amplifier Kit. Two printed circuit boards simplify assembly. 9 — 42,000 cps. 4, 8, 16 ohm speaker output impedances for both stereo and monaural. 9x14x8¼. Complete punched chassis, all parts, tubes, wire, solder and instructions $84.50. Cover extra $6.50. ALLIED.
For more information circle 126 on coupon

Stereo Amplifier with two complete pre-Amplifiers. Separate compensated volume and tone control on each channel. Use with all crystal or ceramic stereo cartridges. 50-15,000 cps. 4-ohm output impedance. 35 watts. 8½"x 4½"x3¾". 4½ lb. $29.95. MASCO.
For more information circle 127 on coupon

Stereo Basic Amplifier. Two 15-watt amplifiers mounted on single chassis for stereo or 30-watt monaural (switch), for use with any stereo preamp. KN-1515; $74.50. ALLIED.
For more information circle 128 on coupon

Stereo Recorder for Satellite Tracking. 14" reels, 4 speeds (1⅞ to 15 ips), low signal to noise ratio, professional standards. $805. INTERAD.
For more information circle 129 on coupon

Tube Checker Kit. Checks filiament continuity, sorted elements and cathode emission of 400 tubes most commonly used in TV, radio and hi-fi equipment. Flip cards and selector slide switches provide rapid selection of any type of pin connections. All parts, wire, solder and instructions. $19.95. ALLIED.
For more information circle 130 on coupon

12-Watt Hi-Fi Amplifier Kit. Complete with 4 tubes and rectifier; designed for budget-minded hi-fi do-it-yourselfer. Less cover $19.95. ALLIED.
For more information circle 131 on coupon

Video Monitor. Front controls, 17", 500-line resolution with stable vertical hold circuitry for use with industrial-educational cameras. Removable front facilitates cleaning safety glass and tube. Model L59B $189. MIRATEL.
For more information circle 132 on coupon

MISCELLANEOUS

Columbia Signmaker. Letter, numeral and ornament templates, hand guided in chute, instant-dry inks in 6 colors. Standard set includes 17 styles of letters ranging from ⅜" to 8", plus 8 plates of ornaments and special words — $139.50. Banner-maker Set — $299.50. Single templates $3.98 up. Used for school signs and posters, distributive ed and slow learner classes. COLUMSIGN.
For more information circle 133 on coupon

High Precision Film Transport. A modified B&H movement is applied to film transport, (.0005" tolerance), for precise positioning and reading of 35mm single-frame micro- and data film. Up to 200' capacity, projected at 24 or 3½ frames per second. Magnification variable 15x to 20x. MAST.
For more information circle 134 on coupon

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For more information circle 135 on coupon

Universal Flash Unit. German-made "Kobold" flash gun takes all three types of flashbulbs — Baseless, M-2 and Bayonet. Built in test lamp. With case. $11.25. B&J.
For more information circle 136 on coupon

NEW MATERIALS

KEY TO ABBREVIATIONS

mp—motion picture
fs—filmstrip
sl—slide
rec—recording
LP—33-1/3 r.p.m. microgroove record
min—minutes (running time)
fr—frames (filmstrip pictures)
si—silent
sd—sound
R—rent
b&w—black & white
col—color
Pri—Primary
Int—Intermediate
JH—Junior High
SH—Senior High
C—College
A—Adult

ARMED FORCES

Share a Proud Tradition mp UWF 15min sd b&w $29.79. The U. S. Marine Corps as a career opportunity for young women. SH
For more information circle 137 on coupon

ARTS & CRAFTS

Print With a Brayer mp BAILEY 8min sd col $75. Creative use of impress tech-

niques and examples of many types of results obtained. JH-A
For more information circle 138 on coupon

The Hunters mp CONTEMPORARY 60 min sd col $400 r $40; b&w $275 r $25. Winner of the 1958 Flaherty Award, produced by Film Study Center of the Peabody Museum. African hunters' quest for food, in sensitive photography and narration, plus an occasional background chant, provides exceptional camera-study of primitive culture. SH C A
For more information circle 139 on coupon

BUSINESS EDUCATION

Effective Salesmanship 5 mp ICR ea 15min @ $135. (Preview service charge $10 ea.). 1: **How to Keep Your Customers Yours.** 2. **How to Handle Price Resistance.** 3. **How to Plug Time Leaks.** 4. **How to Package Your Personality for Greater Pull Power.** 5. **How to Help Your Customer Overcome Decision Fear.** A C.
For more information circle 140 on coupon

How to Take the Guesswork Out of Your Hiring 12 sfs ICR sd col $395. Dr. Robert N. McMurry narrates the series. Titles include: **The Stakes Are High; Screening Out the Unqualified; Sensible Psychological Testing; Checking with Others; The Patterned Interview; How to Conduct the Patterned Interview; Basic Character Traits; Motivation** I & II; **Emotional Maturity** I & II; **Making the Final Rating.** A.
For more information circle 141 on coupon

The New Role of Decision Making. 5mp ICR ea 15min $135 ea. Preview service charge $10 ea. against future purchase. 1: **Decision Phobia.** 2. **How to Create the Best Climate in Decision Making.** 3. **Communications — The Life-line to Good Decisions.** 4. **Fact Finding — Motivational Methods.** 5. **How to Put Your Decisions to Work.** Meeting leader's guide and visual digest with each film. A. C.
For more information circle 142 on coupon

Over-the-Counter Selling. 5mp ICR ea 15 min @ $135. (Preview charge $10 ea.). 1. **How to Say "No" Without Giving Offense.** 2. **How to Sell Creatively Without "Pushiness."** 3. **How to Keep Your Customers Coming Back . . . to You.** 4. **How to Help Win New Customers.** 5. **How to Merit the Rank of a Professional.** A C.
For more information circle 143 on coupon

Your Attitude is Showing sfs ICR 47fr LP. $79.50; $10 approval service charge. Includes guide, mobile, set of participation cards. Emphasizes personal attitude as key to business success. A.

EDUCATION

Making Teaching Effective fs OSU 39fr si b&w $3. The curriculum atmosphere in which audio-visual materials are most effective. TT.
For more information circle 144 on coupon

Pictures Teach at Penfield mp KODAK 78min sd col free. The role of audio-visual and photographic student groups in a central school system. Filmed in a multi-unit school system with participation of teachers and students. Shows stimulation of students toward both learning and character development in constructive contribution to school and community. JH SH C A TT.
For more information circle 145 on coupon

Point of Decision mp OSU 17½min sd col $160 b&w $60. A school board meets to discuss the addition of a full time guidance counsellor to the faculty. Each brings his own viewpoint, the issue is not fully resolved in the film but is brought to the "point of decision." SH C A TT
For more information circle 146 on coupon

School Progress 1800-1958 (24 color slides). Schools, books, equipment of various types at different periods; as shown on education demonstration train. Set (24) $9.05 incl. postage. WALTSTERL.
For more information circle 147 on coupon

Teaching Tools (series) 9fs OSU si col $4 ea. **How to Keep Your Bulletin Board Alive** (33fr). **A Parade of Bulletin Boards** (46fr). Actual classroom boards analyzed. **How to Make and Use the Felt Board** (54fr). **Improving the Use of the Chalkboard.** (44fr). **Handmade Lantern Slides** (51fr). **The Diarama as a Teaching Aid** (59fr). **The Opaque Projector** (46fr). **A Simple Exhibit Technique** (40fr) useful rig for classroom or hall. **Making Geographic Models** (55fr) in three-dimension from any map showing elevations. TT.
For more information circle 148 on coupon

The Cranford Story mp ESSO 15min sd col free. How a Junior High School makes use of free materials supplied by Industry to help teachers improve science instruction. Jr. High students in Cranford, N. J. are the "actors." TT PTA.
For more information circle 149 on coupon

This Is Exploring mp BSA 25 min sd col $155. Solution to America's teenager problem offered in the program of Explorer Scouting, from skin-diving to electronics, from high adventure to hi-fi. SH A.
For more information circle 150 on coupon

FEATURES

The Children Are Watching Us mp BRANDON 85min $45 up. Italian dialog. English sub-titles. A child adrift in a violently incompatible society. The first collaboration between Vittorio de Sica and Cesare Zavattni, later producers of **Bicycle Thief** and **Shoeshine.** C A.
For more information circle 151 on coupon

Fernandel the Dressmaker mp (French) BRANDON 84min; English subtitles. $32.50 up. France's first funny man inherits a dress salon and has a high old time with illicit amour and haute couture. C. A.
For more information circle 152 on coupon

Gift for Music mp (Russian) BRANDON 89min $32.50 up. Excerpts from Glinka, Tschaikovsky, Bach, Beethoven, Mozart and Grieg are played by students in this story of a young war

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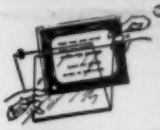

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orphan who proves a musical prodigy. F C.
For more information circle 153 on coupon

Lourdes and Its Miracles (French) mp BRANDON 90min. Re rental, apply. The pilgrimage, with its processions, singing rituals — and then the camera is witness to the cures reported while the film was being made. Recommended by the Bishop of Lourdes. C A.
For more information circle 154 on coupon

Man in the Shadow mp UWF 80min col; also Cinemascope. Killing of a Mexican laborer triggers resistance of ranch owner empire to law enforcement by courageous sheriff. Jeff Chandler, Orlson Wells.
For more information circle 155 on coupon

This Is Russia mp UWF 67min sd col apply. Producer reportedly arrested seven times while photographing "forbidden subjects"; coverage from Baltic to the Chinese border. SH C A.
For more information circle 156 on coupon

GUIDANCE—Vocational

Member of the Team sfs NASW 86fr LP and script and discussion guide. Free. Medical social work as a career. Story line shows how case worker helps to prepare a little girl to face a heart operation. SH C A
For more information circle 157 on coupon

HEALTH & SAFETY

Off-site Monitoring of Fallout from Nuclear Tests mp UWF 29min sd col. Radiological activities of the U. S. Public Health Services in the off-site area of the Atomic Energy Commission test site in Nevada. Intended for the information and training of public health and other personnel concerned with the effect of nuclear fallout. C
For more information circle 158 on coupon

Rescue Breathing mp AMERFP 21½min sd col $200 b&w $110. Teaches the techniques of mouth-to-mouth and mouth-to-nose resuscitation now officially adopted by the American Red Cross and American Society of Anesthesiologists. Easy to learn. "A child can do it."
For more information circle 159 on coupon

HOME ECONOMICS

Basic Technique for Home Landscaping mp USDA 11½min sd col apply. Produced in cooperation with the American Association of Nurserymen, the film outlines the considerations that govern landscaping for front public area, play and garden space, and private outdoor living areas. SH C A.
For more information circle 160 on coupon

Child Care Problems of Physically Handicapped Mothers mp UCONN 30min sd col $145; loan $1 service charge. Problems of orthopedically handicapped homemakers; how various tasks are done and how they could be improved. TT A C.
For more information circle 161 on coupon

"Where There's a Will" mp UCONN 28 min sd col $165; loan $1 service charge. How four handicapped mothers make adjustments to resume their home responsibilities. Introduction by Dr. Lillian M. Gilbreth. Both challenging and reassuring to handicapped mother and to her family. A C.
For more information circle 162 on coupon

INDUSTRIAL ARTS

Grinding Wheels and Their Application mp SIMONDS mp 24min sd col. Free. Different types of wheels, their purposes and identifying symbols. Industrial arts classes, in-plant training. SH A
For more information circle 163 on coupon

INDUSTRY

Highway Hearing mp MODERN 29½min sd col free. A community faces problem of relocating a highway which has always been considered the life-giving artery of the town and the surrounding farm area. Sponsored by Dow Chemical Co. SH A
For more information circle 164 on coupon

Mainline, U.S.A. mp UWF 20min sd col free. Vital role of railroad transportation; research, modernization. SH C A
For more information circle 165 on coupon

Transportation by Air mp MH 14min sd b&w $80. Role of aviation in American transport. Many workers contribute to maintenance and progress. JH SH
For more information circle 166 on coupon

Transportation by Water mp MH 14min b&w $75. Ocean liners, ferry boats, freighters, tugboats. Most great cities are world ports. Importance of inland waterways. JH SH
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LANGUAGE ARTS

Once Upon a Time: Fairy Tales for Dramatization rec AUDED 12" LP $4.75. Four classic tales adapted for listening and dramatization in primary classroom. Original background music and sound effects. Pri.
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Sound Effects 3 rec 7" 78rpm. 29 real life sound effects; for aural identification; radio and TV scripts, simulation and programs; tape recorder "reports," etc. Set (3) $2.98 plus 25 cents for shipping-insurance. WALTSTERL.
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Un Pueblo de Espana mp CHURCHILL 11min sd col $100 b&w $50. Home, family and simple occupations in Spanish village with slow-paced track tailored to beginning Spanish students. This is a shorter, simplified and slowed-down version of the award winning **Village of Spain.**
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Word Building in Our Language mp CORONET 11min sd col $110 b&w $60. How many of our words are built by adding prefixes or suffixes or both to a root, and by combining words or parts of them. How words are derived from other languages, frequently **Latin.** General principles of structural growth of words. JH SH
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LITERATURE & DRAMA

American Poetry Pre-1900 2rec EAVI 12" LP. Bradstreet, Freneau, F. Hopkinson, Adams, J. Hopkinson, Pierpont, Woodworth, Halleck, Drake, Bryant, Pinckney, Emerson, Longfellow, Whittier, Poe, Holmes, Thoreau. Read by David Allen, Nancy Marchand, David Hooks. SH C
For more information circle 172 on coupon

The Man Without a Country sfs FILMSED 60fr, 10" LP, col $15. Sound dramatization of the Edward Everett Hale story of Lt. Philip Nolan, charged with complicity in the Aaron Burr conspiracy. Yale University School of Drama. JH-A
For more information circle 173 on coupon

Milestones in Writing 6mp CFD 10min sd col $100. These films, made by USC, feature Dr. Frank C. Baxter, authority on the history of books and printing. Paper making, manuscripts, pictographs, the alphabet are some of the main topics. JH SH C
For more information circle 174 on coupon

MATHEMATICS

Plane Geometry by Record rec AUDIO AID 12" LP $3.65. Presents 9 basic axioms and 14 postulates; 61 theorems with suggestions for their proof; 66 theorems grouped according to geometric figure involved; 30 key definitions. SH C
For more information circle 175 on coupon

MEDICAL SCIENCES

Epidemiology of Staphylococcal Infection mp-fs UWF 13min sd col. Filmograph or filmstrip with taped narrative 14min 112 fr. Complex transmission patterns resulting from interaction of the etiologic agent, the reservoir, the host and the environment. Hospital personnel as carriers. Professional.
For more information circle 176 on coupon

Prevention and Control of Staphylococcal Infections mp UFW 14min sd b&w. Aseptic techniques and improved housekeeping procedures as control measures against infection in hospitals. Professional health personnel.
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MENTAL HEALTH & PSYCHOLOGY

Rx Understanding mp OSU 15min sd col $150. An actual pediatrician works with three children and their mothers. Emphasis is on the art of dealing with people, interview techniques, physical examination routine, proven methods of offering advice. C TT
For more information circle 178 on coupon

MUSIC

Famous French Fanfares and Marches rec EPIC LP 12" $3.98. The band of French Navy, a century-old institution.
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Flower Drum Song rec WESTMINSTER LP $5.98. Selections from the Rogers and Hammerstein hit musical.
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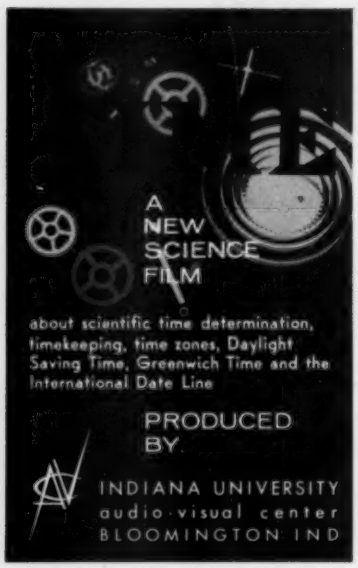
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Folk Songs from Erin rec WESTMINSTER LP $4.98. Deirdre O'Callaghan accompanies herself on the harp. 20 selections, about half in Gaelic.
For more information circle 181 on coupon

Music and Song of Italy rec TRADITION LP $4.98. Bagpipes, guitar, accordion, jewsharp, tamborines and flute accompany Alan Lomax. Collaboration of National Folk Song Museum of Italy.
For more information circle 182 on coupon

Texas Folksongs rec TRADITION LP $4.98. Sung by folkmusic authority Alan Lomax; banjo and guitar accompaniment by Guy Carawan, harmonica by John Cole.
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PHYSICAL ED. & SPORTS

Australian Olympic Swimmers 18 mp "loops" CANHAM $29.75. Motion study loops provide repetitive demonstration above and underwater of the champion Australian swimmers who dominated 1956 meet. SH C TT
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Ski Flight to Austria mp HOOK 26min sd col. Apply for rental rates and fund-raising terms. Skiers from 22 Pennsylvania clubs fly to Austria and ski Kitsbuehl, Zurs and St. Anton. Officially sanctioned for raising funds for the Olympic Ski Games Committee. C A
For more information circle 185 on coupon

PRIMARY GRADE Material

Helpers in our Community mp CORONET 11min sd col $110 b&w $60. As a primary grade discusses this subject many interesting people and their occupations are pictured — street repairman, doctor, store keeper, bus driver and others. Pri.
For more information circle 186 on coupon

How To Use Tools mp FRENDAL 14min sd col b&w. TV's Ted Knight and his puppet, Bernard, bring industrial arts to primary grades. Pri.
For more information circle 187 on coupon

Joey and the Ranger mp 14min COX sd col $150. Boy finds baby grosbeak and starts to tame it. Yosemite National Park Ranger tells him the bird is not really lost. On their way to the site where the bird is to be restored to its parents numerous wildlife is observed. Pri.
For more information circle 188 on coupon

The Miller Grinds Wheat mp BAILEY 10 min sd col $110 b&w $60. How wheat is brought to the mill, ground, sifted, sacked, and delivered to bakeries. Two primary age children are taken to visit a small mill where wheat is still stone-ground. Pri.
For more information circle 189 on coupon

Our Family Works Together mp CORONET 11min sd col $110 b&w $60. Mike and Susan help mother prepare a big surprise for dad, and they help in other ways, too, by making their beds, hanging up their clothes. Pri.
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Picture Book Parade 8fs WESTON si col Series II $42; indiv. @ $6.50. Visualized from popular illustrated children's books; each strip includes text booklet. Titles: **Andy and the Lion; The Biggest Bear, Camel Who Took a Walk; Caps for Sale; The Circus Baby; Lentil; Little Toot;** and **Little Red Lighthouse.** Up to 3 titles may be substituted from earlier Series I: **Georgie; Hercules; Make Way for Ducklings; Mike Mulligan; Millions of Cats; The Red Carpet; Stone Soup; The Story About Ping.** PRI.
For more information circle 191 on coupon

RELIGION & ETHICS

The Bible Story of Easter 2fs FAMILY sd col LP $16.50 (2). Narration, live dialog, and a complete Scripture reading feature these filmstrips, photographed live in color. **Cup of Sorrow** tells of the Upper Room, Gethsemane, Trial and Crucifixion. (30fr). **Day of Gladness** continues with the reclaiming of Jesus' body, sealing of tomb, earthquake, His reappearances. JH — A.
For more information circle 192 on coupon

The Book of Ecclesiastes mp (kinescope) INDIANA 29min sd b&w r$4.75. Four panelists discuss literary and theological values, analyze structure and speculate on the author's identity and moral, political and religious attitude. SH A

Correction: This was listed in February as available from SYRACUSE, where it was produced, instead of from NET Film Service, INDIANA, its distributor.
For more information circle 193 on coupon

Evangelism 3fs CHURCHCRAFT si col $19.50. Approach to friends, strangers, community. A.
For more information circle 194 on coupon

Gospel Singing in Washington Temple rec WESTMINSTER LP $5.98. Eleven hymns and spirituals sung by Mme. Ernestine Washington (Washington Temple Church of God in Christ).
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How We Got Our Bible 4sfs SVE col LP Set (4) with 2 LP $27; without records $21.60. Titles: **The Beginning of the Bible** (43fr); **Making the Old Testament** (49fr); **Making the New Testament** (41fr); **The Bible—A Book for Everyone** (49fr). Int—A.
For more information circle 196 on coupon

Keep Them Faithful 2sfs CHURCHCRAFT 10" LP col with resource guide $15. Offers positive program to help pastors and church leaders to stop losses in church membership and Sunday School. A.
For more information circle 197 on coupon

Peter's Resurrection Faith 2fs FAMILY sd col $16.50 (2). The Easter events through the eyes of Peter, and the effect on his life and faith. Live color photography; narration, music, dialog, plus complete Scripture reading. **Peter's Failure** (45fr). **Peter's Victory** (34fr). J-A
For more information circle 198 on coupon

What the Bible Says. 10fs CHURCHCRAFT si col. Kit, 10fs, Leaders' Guide, Home Study Book $45. Indiv. fs $5 (no book); extra books $1.25. Titles: God and His Word; Origin of Man; Sin and Its Consequences; Redemption of Man; Becoming a Christian; The Christian Church; Growing as a Christian; Our Christian Privileges; Our Christian Responsibilities; Death and Eternity.
For more information circle 199 on coupon

You Shall Receive Power fs FAMILY 30fr sd col $10. Devotional dramatization of situation in Palestine; how the power of Chirst's resurrection and presence can transform human life. Scripture reading, narration, dialog, music, live color photography. J—A.
For more information circle 200 on coupon

SCIENCE—Biology & Physiology

Mosquito Larval Habitats fs UWF si col. Classification of larval habitats as related to mosquito surveys. For sanitarians, public health personnel. C.
For more information circle 201 on coupon

Waterfowl in Action mp UMINN 10min sd col. Franklin gull, gadwill, spoonbill, teal, diving ducks, blue and lesser snow geese, whistling swans in water and in flight. Feeding habits and identifying field marks. Pri-A.
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SCIENCE—General

The Earth and its Moons. 6fs FILMSED si captioned col 55-65 fr. Set (6) $36; indiv. $7.50. **How We Know the Earth's Shape and Size; Motions of the Earth in Space; The Earth as a Planet; Exploring the Space Around the Earth; Information from Satellites; The Moon.** Three further series, of 6 strips each, will complete this "Story of the Universe" coverage: **The Solar System; The Stars; The Universe.** Int TT A.
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In Which We Live mp UWF 23min sd b&w $69.45. USIA production describing the cooperative effort of 64 nations participating in the International Geophysical Year. SH C A
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Moving Things on Land mp CHURCHILL 11min sd col $100 b&w $50. Two children learn about friction. Importance of overcoming it to make movement easier and faster; what world would be like without it. Correlated with Health: Elementary Science texts. El JH.
For more information circle 205 on coupon

Satellites: Stepoing Stones to Space mp FA 17½min sd col $170 b&w $90. Explorer I illustrates principles of launching and orbiting. Why satellites are important to us. El JH
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Science Wall Charts DENOYER 50x38". Five units covering respectively The Science of Living Things, the Earth, the Universe, Matter and Energy, and Mankind. Unit II (ready Spring 1959) will include 12 charts on the Earth. Designed to be pictorially self-sufficient to permit use equally in lower and in the higher grades where text gives added necessary data.
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SCIENCE—Physics & Chemistry

Chemistry by Record rec AUDIO AID 12" LP $3.65. Name, spelling, definition and pronunciation of 42 elements, 86 chemistry and 98 atomic science technical terms. SH C.
For more information circle 208 on coupon

Heat, Light and Sound 7fs JAM si col ea $5.75 series (7) $31.50. Titles: **Cause and Nature of Heat; How Heat Causes Expansion; How Heat Travels; Light and How It Travels; Light and Color; Cause and Nature of Sound; How Sound Travels.** JH SH
For more information circle 209 on coupon

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Solar Energy Converter (kit) HOFFMAN $14. Solar energy experimental kit includes a half-dollar-sized silicon junction energy converter. Light from a 150-watt lamp is converted into sufficient electrical energy to operate a tiny electric motor.
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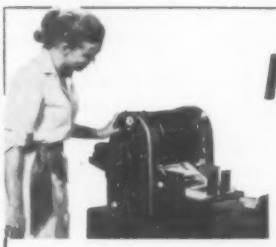

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SOCIAL STUDIES—Economics

The American Economy fs NYTIMES 58fr si b&w $2.50. Why U. S. is richest , changes in industry, slumps, government. Soviet challenge. SH C A
For more information circle 211 on coupon

Progress in Southeast Asia fs UN si b&w $3. The work of the Economic Commission for Asia and the Far East (ECAFE) as related to a well-run modernized rice farm in Burma. JH SH
For more information circle 212 on coupon

SOCIAL STUDIES—Geography

Alaska: Newest of the United States of America mp UWF 18min sd b&w $49.62. Government film shows climate, industries, people. JH-A
For more infromation circle 213 on coupon

Berlin fs VEC si b&w $3.50. Geographical location, war effect, division. JH SH.
For more information circle 214 on coupon

Germany: A Family in the Industrial Ruhr mp MH 16min sd b&w $90. Typical workingman's family life in Essen. School of rather formal nature. Some German words are introduced and translated. JH SH
For more information circle 215 on coupon

Greenland mp USASIPRE 25min sd col free. Engineering and scientific research in snow and ice conditions on the Greenland ice cap. Field survey crews search for possible year-round overland route from southern Greenland ports. Glaciers, birth of icebergs, blizzards, sun dogs, principles of radiometer, electric field detector, housing under snow and ice. SH C A
For more information circle 216 on coupon

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Hi, Neighbor 2rec UNICEF 10" LP $3 ea; books I and II $1 ea. Each record has songs of five countries on one side, dance of same on the other. The corresponding books carry maps, games, projects for individuals and groups of all ages. I: Indonesia, Italy, Lebanon, Paraguay and Uganda. II: Brazil, Ghana, Israel, Japan, Turkey.
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THE AUDIO-VISUAL EQUIPMENT MANUAL. By James D. Finn. Published under the general editorship of Edgar Dale. 384 pp. 1400 illustrations. Henry Holt and Co., 383 Madison Ave., New York 17, N. Y. $9.50.

AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE. Revised Edition. By Walter Arno Wittich and Charles F. Schuller. 570 pp. 249 Illustrations, 14 Color Plates. Harper & Brothers, 49 E. 33rd St., New York 16, N.Y. 1957. $6.50.

AUDIO-VISUAL METHODS IN TEACHING: REVISED AND ENLARGED. By Edgar Dale. 544 pp. Illustrated; and with 49 full-color plates. Henry Holt and Co., 383 Madison Ave., New York 17, N. Y. $6.25.

EDUCATORS GUIDE TO FREE SLIDEFILMS. Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Tenth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. $6.00.

EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS. Compiled and Edited by Walter A. Wittich, Ph.D., and Gertie Hanson Halsted, M.A. Fourth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. $5.75.

EDUCATORS GUIDE TO FREE FILMS. Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Educational Consultant, John Guy Fowlkes. 18th Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. $7.00.

MITCHELL'S MANUAL OF PRACTICAL PROJECTION. 450 pp. Illustrated and cross-indexed. Covers every aspect of motion picture projection. Material presented in easily understood language — not too technical, yet technically accurate. Most complete and practical handbook for projectionists ever published. International Projectionist Pub. Co., 19 West 44 Street, New York 36, N. Y. $6.00.

STANDARDS OF PHOTOPLAY APPRECIATION. A Course of Study in Photoplay Appreciation, Including a Photoplay Approach to Shakespeare. By William Lewin and Alexander Frazier. Illustrated. Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey. $4.75.

A WINDOW TO THE CHILD'S MIND — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Starbridge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. $3.50.

Trade News

President, George Sauppe (left), general manager, Emil Eisenlohr, and engineer, Fred Hueberner, accept State Department award given "in recognition of public service" rendered by 10 "Selecroslide" projectors at Brussels Fair.

State Department Honor

The performance of ten "Selectroslide" projectors in presenting "to the world at Brussels a representative picture of our land and our people" won a special State Department citation for their makers, Spindler and Sauppe. According to Francis D. Miller, Deputy Coordinator of the U. S. Exhibit at the Brussels Fair, the machines "operated 13 hours a day, 7 days a week for 189 days," the duration of the Fair, without even once calling on the two reserve machines sent over by the manufacturer as stand-bys.

TSI Pushes Equipment Lease

A Technical Service, Inc. subsidiary, TSI Leasing, Inc., is actively promoting the leasing of TSI projectors by film users who have temporary need for expanded equipment resources for special nation-wide drives and seasonal campaigns. If purchase is made later, rentals apply against the price, according to E. H. Lerchen, TSI president.

F-A Includes CCTV Rights

Film Associates of California announce that all their instructional films are cleared for TV use and are authorized for closed-circuit television use by schools purchasing same, without additional fee. If such films are rented "the charge for such use is nominal."

Roa in Roto

The Milwaukee Journal (Nov. 16) included an 8-page Sunday supplement in color rotogravure entirely devoted to advertising rental films available from the Roa Kraft Birch library. There were three pages of religious films from ten leading producers; the center spread, in color, concentrated entirely on Christmas films. Facing pages plugged top entertainment product, one stressing culturally worthy titles, the other individual photos of 30 star players and the titles of features in which they appear. Free films and an order blank filled the back page; a front cover color still of a guided missile was an eye catcher. Roa's film rental business pays — she makes it pay by good service, fine products and lots of promotion.

Schools Top Target Audience for Sponsored Films

A survey conducted by the magazine **Film Media** addressed to 1,000 film sponsors brought returns indicating that schools and colleges ranked first in target audience, followed by industry, television, private organizations, and church and adult education groups. Public Relations ranked first in purpose served, with Sales Promotion and Education close behind, virtually tied second and third. More than half indicate an increase in film sponsorship in 1959, less than 3 per cent expect to reduce their use of the medium.

Silver Jubilee At Scripture Press

A full year of events is planned by Scripture Press, religious publisher at Wheaton, Illinois, in celebration of its 25th aninversary. This ministry, started a quarter century ago in one room of the home of Dr. and Mrs. Victor E. Cory, has grown into an up-to-the-minute publishing plant covering 2½ acres, and serving more than 75 denominations.

Fix Filmstrip—Free

Got a filmstrip that needs fixin'? Torn maybe, or with broken sprocket holes? Send it direct to Florman & Babb, 68 W. 45th St., New York 36. Just to show you what their thin, tough Mylar splicing tape can do, they offer to fix it for you, absolutely free.

Lawrence (Larry) Post has been appointed to the newly created post of Sales Promotion Manager of Robins Industries Corp., Flushing, N. Y.

J. J. Stefan has been appointed president of the school equipment division of Brunswicke-Balke-Collender, a newly created post. He has been with the company for 20 years and was general counsel and secretary from 1944 to 1955. The division recently opened a 325,000 square foot plant and research center in Kalamazoo, Mich.

Directory of Sources for Materials Listed on Pages 149-156

ALLIED Radio Corp., 100 N. Western Ave., Chicago 80, Ill.

AMERFP — American Film Producers, 1600 Broadway, New York 19, N. Y.

AMERICAN OPTICAL, Buffalo 15, N. Y.

AUDED — Audio Education, Inc., 55 Fifth Ave., New York 3, N. Y.

AUDIO AID — Audio Educational Aids, Dept. 54, Box 250, Butler, Mo.

AUSTRALIAN News and Information Bureau, 630 Fifth Ave., Suite 414, New York 20, N. Y.

BA — Burstein-Applebee Co., 1012 McGee St., Kansas City, Mo.

BAILEY Films Inc., 6509 DeLongpre Ave., Hollywood 28.

BESELER, Charles, Co., 211 S. 18th St., East Orange, N. J.

B&J Burke & James, Inc., 321 S. Wabash Ave., Chicago 4, Ill.

B&L — Bausch & Lomb, Rochester, N. Y.

BRANDON Films Inc., 200 W. 57 St., New York 19.

BRISTOL-Myers Products Division, Educational Service Department, 45 Rockefeller Plaza, New York 20.

BSA — Boy Scouts of America, New Brunswick, New Jersey.

BURBR — Burleigh Brooks, Inc., 10 W. 46th St., New York 36, N. Y.

CANHAM — Don Canham, Champions on Film, 303½ S. Main St., Ann Arbor, Mich.

CFD — Classroom Film Distributors, Inc., 201 N. Occidental Blvd., Los Angeles 26, Calif.

CFI — Canadian Film Institute, 142 Sparks St., Ottawa, Ont., Canada

CH-CRAFT — Church Craft Pictures, 3312 Lindell Blvd., St. Louis 3.

CHURCHILL-Wexler, 801 N. Seward St., Los Angeles 38.

CIBA Pharmaceutical Products, Inc., 556 Morris Ave., Summit, N. J.

COLUMSIGN — Columbia Sign Equipment Co., Columbia, Penna.

CONTEMPORARY Films Inc., 13 E. 37 St., New York 16.

CORONET Films, 65 E. South Water St., Chicago 1.

COX — Paul Cox, Educational Film Distributors, Inc., 5620 Hollywood Blvd., Hollywood 28, Calif.

CU. or COLWIL — Colonial Williamsburg, Film Distribution Office, Wiliamsburg, Va.

DENOYER-Geppert Co., 5235 Ravenswood Ave., Chicago 40.

DU KANE Corp., St. Charles, Ill.

DuPONT — E. I. DuPont de Nemours & Co., Advertising Dept., Motion Picture Div., Wilmington 98, Del.

EAVI — Educational Audio Visual, Inc., 57 Wheeler Ave., Pleasantville, N. Y.

EK — Eastman Kodak Co., Audio-Visual Service, Rochester 4, N. Y.

ELECTROCOUSTIC Corporation, 1785 First Ave., New York 28, N. Y.

EMDE Products, 2040 Stoner Ave., Los Angeles 25, Calif.

EPGB — Educational Productions, Ltd., London, SW1-East Ardsley, Wakefield, England.

EPIC Records, 799 Seventh Ave., New York 19.

ESSO — Esso Standard Oil Co., Public Relations Dept., 15 W. 51st St., New York 19, N. Y.

EYE Gate House Inc., 146-01 Archer Ave., Jamaica 35, N. Y.

FA: Film Associates of California, 10521 Santa Monica Blvd., Los Angeles 25.

FAMILY Films Inc., 5823 Santa Monica Blvd., Hollywood 38

FILMSED — Films for Education, 1066 Chapel St., New Haven, Conn.

FLORMAN & BABB, 68 W. 45th Street, New York 36, N. Y.

FRENDAL Productions, Inc., 435 S. El Molino, Pasadena 5, Calif.

HALLEN-SCHOEN — Hellen Electronics Co., Div. of Schoen Products Co., 332 N. LaBrea Ave., Los Angeles, Calif.

HOFFMAN — Hoffman Electronics Corp., 3761 S. Hill St., Los Angeles 7, Calif.

HOOK — Thom Hook Films, 102 E. Chestnut St., Chicago 10, Ill.

ICR Corporation, 281 State St., New London, Conn. Mr. X. F. Sutton.

INDIANA University, Audio-Visual Center, Bloomington.

INTERAD International Radio & Electronics Corp., So. 17th & Mishawaka Rd., Box 123, Route 4, Elkhart, Ind.

JAM Handy Organization, 2821 E. Grand Blvd., Detroit 11.

KENROL — Ken-Rol-It Products Co., 810 Madison Ave., Toledo, Ohio

KODAK — Eastman Kodak Co., Motion Picture Div., Rochester, N. Y.

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MH: McGraw-Hill Book Co., 330 W. 42 St., New York 36.

MICROTRAN Company, Inc., 145 E. Minneola Ave., Valley Stream, L. I., N. Y.

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MODERN Talking Picture Service Inc., 3 E. 54 St., New York 22.

NAPHILIPS — North American Philips Co., 230 Duffy Ave., Hicksville, Long Island, N. Y.

NASW — National Association of Social Workers, 95 Madison Ave., New York 16, N. Y.

NEWCOMB Audio Products Co., 6824 Lexington Ave., Hollywood 38, Calif.

NYTIMES, Office of Educational Activities, 229 West 43rd St., New York 36.

OCTO Products Inc., 48 Miles Ave., Fairport, N. Y.

OLYMPIC Radio & Television, 34-01 38th Ave., Long Island City 1, N. Y.

OSU — Ohio State University, Department of Photography, Columbus 10.

PERMAFILM, Inc., Mr. Paul N. Robins,

PESV — Protestant Episcopal Seminary in Virginia, Arlington, Va.

PIDC — Photographic Importing and Distributing Corp., 67 Forest Road, Valley Stream, N. Y.

POLACOAT, 9750 Conklin Road, Blue Ash, Ohio

RAINBOW Crafts, Inc., 2815 Highland Ave., Cincinnati, Ohio. Small opaque projector

RCA Communications Products, Advertising Manager, Building 15-1, Camden, N. J.

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SIMONDS Abrasive Co., Tacony & Fraley Streets, Philadelphia 37, Pa.

SMITH System Mfg. Co., 212 Ontario St., Minneapolis 14, Minn.

SVE: Society for Visual Education Inc., 1345 W. Diversey Pkwy., Chicago 14.

TIFFIN Marketing Co., 71 Jane St., Roslyn Heights, Long Island, N. Y.

TRADITION Records, Box 72, Village Station, New York 14.

TRANSVISION Inc., New Rochelle, N. Y.

UCONN — University of Connecticut, Home Economics Research Center, Storrs, Conn.

UMICH — University of Michigan, A-V Education Center, 4028 Administration Bldg, Ann Arbor, Mich.

UMINN — University of Minnesota, Audio-Visual Education Service, Wesbrook Hall, Minneapolis 14, Minn.

UN — United Nations, U. S. Committee, New York City

UNCAT — United Catalog Publishers, Inc., 60 Madison Ave., Hempstead, N. Y.

UNICEF — U. S. Committee for UNICEF, POB 1618, Church Street Station, New York 8, N. Y.

***UNILL** — University of Illinois, Audio-Visual Aids Service, Division of University Extension, Champaign, Ill.

USASIPRE — United States Army Snow Ice and Permafrost Establishment, Wilmette, Ill.

USDA: U. S. Dept. of Agriculture, Motion Picture Section, Washington 25.

UWF: United World Films, 1445 Park Ave., New York 29.

VEC — Visual Education Consultants Inc., 2066 Helena St., Madison 4, Wis.

V-M Corporation, Benton Harbor, Mich.

WALSTERL — Walt Sterling, 224 Haddon Road, Woodmere, L. I., N. Y.

WEBWAY — Holes-Webway Co., St. Cloud, Minn.

WESTMINSTER Recording Sales Corp., 275 Seventh Ave., New York 1.

WESTON Woods Studios Inc., Westport, Conn.

YALE Audio-Visual Department, 1779 Yale Station, New Haven, Conn.

ZENITH Radio Corporation, 6001 W. Dickens Ave., Chicago 39, Ill.

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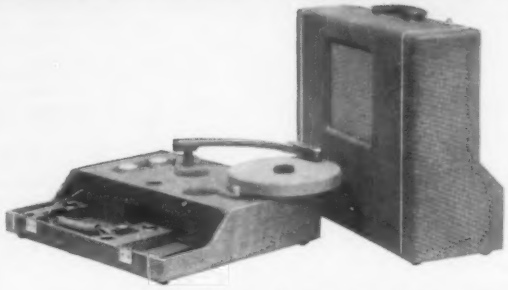

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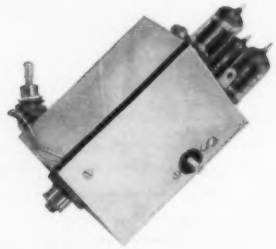

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